

CORRESPONDENCE

1934

**FIRST MUNICIPAL ART EXHIBITION**  
**TENTATIVE BUDGET**

<b>GENERAL EXPENSES.....</b>		
Transportation (collection and delivery)		\$220.00
Insurance, all risk		500.00
Sculpture Stands	(architects' expense)	500.00
Glass for Prints & Drawings (500 sheets @ .10)		50.00

<b>GALLERY FURNITURE.....</b>		
2 floor desks & Chairs		
3 office desks and chairs		
3 tables and 6 chairs for sales rooms		
seats for galleries		
1 combination filing cabinet		
Miscellaneous		100.00
screws, etc.		
awls		
nails		
picture wire		
hangers		
angle irons		
felt letters and numerals for galleries		
ink wells		
pens		
pencils		
other miscellaneous		

<b>PRINTING.....</b>		
100,000 admission tickets		20.00
5,000 concert tickets		15.00
2,000 entry cards		12.00
2,000 index cards		14.00
2,000 mailing envelopes (cheap)		15.00
2,500 letterheads and envelopes with cut		100.00
150 posters		15.00
1,000 signs for busses		22.50
5,000 check room checks		

<b>MAILING.....</b>		
Postage		30.00

<b>GALLERY PERSONNEL.....</b>		
Director (Jan. 1 to March 31) at \$125. week		1025.00
Registrar (Feb. 1 to March 31) at \$30. week		270.00
Cashier, bookkeeper and stenographer @ \$25. per week, 12 weeks		500.00
Stenographer (5 weeks at \$25.)		125.00
1 head guard - at \$25. 5 weeks		125.00
12 guards (2 shifts at \$15.00 week) for 4 weeks		720.00
6 guards for hanging and removing exhibits from gallery, 1 week		90.00
2 ticket sellers (1 each shift) @ \$15. week, 4 weeks		120.00
2 ticket takers (1 each shift) @ \$15. week, 4 weeks		120.00
2 Exit Guards (1 each shift) @ \$15. week, 4 weeks		120.00
4 Salesmen @ \$25. week, 4 weeks		400.00
3 Floor clerks @ \$15. week, 4 weeks		180.00
4 Check room attendants @ \$10. week, 4 weeks		160.00
Cleaning women and porters		

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by Mr. Schley and/or Mr. Hyatt.

(6) Neither you nor we shall assume any responsibility of any kind or nature whatsoever whether for loss, damage, theft or otherwise, in connection with the Exhibition and/or any work of art, and any and all artists who enter their works shall assume such responsibility. Each artist must deliver or cause to be delivered and take, or cause to be taken, all exhibits from Rockefeller Center. No exhibit will be admitted except by entry card and such entry card must bear a waiver of any and all claim against both you and us. The responsibility clause on the entry card shall be in such form as we may in our sole discretion determine.

(7) The regulations of each Society shall control in obtaining exhibitors. There will be no jury and any artist acceptable to the Exhibition Committee and Mr. Schley and/or Mr. Hyatt may participate by paying a membership of \$3.00. A membership will entitle each artist to exhibit three pictures not over thirty inches in width, or two pictures not over fifty inches in width, or one picture over fifty inches in width (maximum size to be determined by committee), or four pieces of sculpture. No picture or sculpture or any other work of art, ~~shall be~~ prejudicial to the interests of the exhibition, shall be permitted to be exhibited without the prior written approval of Mr. Schley and/or Mr. Hyatt.

(8) Works of art will be placed alphabetically, letters to be chosen by lots.

(9) No artist who wishes to enter his work shall be excluded, provided however, that should the entries exceed space limitations, all artists who have exhibited in the First Municipal Art Exhibition will reduce their entries to one medium sized picture or sculpture, to make room for artists who have had no opportunity to exhibit in the Forum.

(10) Publicity will be handled by Mr. Holger Cahill, who will be director of the Exhibition and who will consult on all publicity for the Exhibition with the Executive Committee, with our Publicity Department and with the publicity office of the Mayor.

(11) Irrespective of where entries are obtained, they shall all be recorded in the office of the Exhibition at Rockefeller Center.

(12) An admission fee of \$.25 will be charged to all visitors to the Exhibition, exclusive of participants and/or any Civic organizations designated by the Mayor, provided however, that subject to the absolute approval in writing of Mr. Schley and/or Mr. Hyatt you may at any time, or from time to time, as they or either of them directs, admit schoolchildren accompanied by a parent, and any Society to enter and attend the exhibition free of charge. You may also increase or decrease the payment charged at any time or from time to time, subject to the absolute approval of Mr. Schley and/or Mr. Hyatt.

(13) All sums collected as ~~entrance-fees-or~~ membership dues shall be the property of the Exhibition and will be used by the Exhibition for paying all costs and expenses involved in the Exhibition, inclu-



ding (but not being limited to) (omission) printing, postage, mailing, stationery, posters, cards, tickets, salaries of guards, registrar, ticket sellers, ticket takers, and salesmen. (omission).

(14) The gross gate receipts shall be divided, upon the termination of this Agreement, as follows:

a) 50% thereof shall be paid to us.

b) 25% thereof shall be used for the purchase of such works of art in the Exhibition as may be selected by the Exhibition Committee with the aid of one or more museum directors, which said works of art shall be distributed as the Mayor of the City of New York shall designate. However, in the event that the Exhibition shows a deficit, this amount is to be reduced from 25% to not less than 10%, to meet the shortage.

c) 25% thereof shall become the property of the Exhibition fund; and this sum, together with the remainder of the profit resulting from membership dues shall constitute the net profit and shall be divided between yourselves. Such division shall be based on the comparative lists of entries in the annual exhibition of each Society for the past three years, and shall be pro-rated for each society accordingly, until the combined average of the two Societies is reached, and thereafter 50% to each Society.

Will you kindly note your approval and acceptance of the foregoing by signing at the space provided below for your signature, in which case this letter and your acceptance thereof will constitute the entire agreement between us.

Very truly yours,

ROCKEFELLER CENTER, INC.,

TODD, ROBLITSON & TODD ENGINEERING CORP.,

BY \_\_\_\_\_

TODD & BROWN, INC.

BY \_\_\_\_\_

Managing Agents

APPROVED AND ACCEPTED:

\_\_\_\_\_  
\_\_\_\_\_

(Contract suggested by E. Anderson)



FM AE  
**ACKNOWLEDGMENTS**

Grateful acknowledgments is made to the Committee for the Exhibition, and to the artists and dealers for their cooperation. Special thanks are due to Mr. Lester Stone, Secretary to The Mayor, and to Mr. Joseph Lilly of the Comptroller's Office, for their generous assistance; to Mrs. Edith Greger Halpert who is responsible for the idea and plan of the Exhibition; to Mr. Leon Kroll and Mr. Harry W. Watrous for their <sup>interesting interest</sup> loyal service; to the Hanging Committee; to Rockefeller Center, Inc; to Reinhart and Hofmeister; to Corbett, Harrison, & MacMurray; to Reed and Foulhoux; to the Exhibition staff, and especially to Miss Dorothy C. Miller and Mrs. Mildred Holzhauer, assistants to the Director; and to Miss Dorothy Dudley.

Helger Cahill

Director of the Exhibition

**HANGING COMMITTEE**

Leon Kroll, Chairman

etc.

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## Working Schedule

Copies to - Mr. Hyatt  
~~Mr. Martins~~  
Leon Kroll  
Miss Miller  
~~Miss Woodard~~

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### CATALOGUE

Catalogues have been ordered and cover approved.

Catalogue will contain fly leaf, listing title, dates etc. Copy to be submitted by printer. Portrait of Mayor La Guardia, drawing to be submitted by Miss Bacon Tuesday morning; exhibition committee names to be taken from corrected letterhead. Acknowledgments, hanging committee, entertainment committee to be supplied by Leon Kroll Tuesday morning.

Foreword by director of exhibition to be supplied by Mr. Cahill Thursday morning.

Catalogue of works listing artist's name, title, date, medium, catalogue number. This information is to be supplied by Miss Miller Thursday afternoon. All this material must be in the hands of the printer not later than Thursday 5 p.m.

### INVITATIONS

Invitations have been ordered. Envelopes will be delivered Monday afternoon and not later than Tuesday morning. Two experienced addressers have been engaged to start work Tuesday under the direction of Miss Miller who has arranged for lists to be obtained from Modern Museum, Whitney Museum, the Mayor's Office, the National Academy of Design, Society of Painters, Sculptors & Gravers, Rockefeller Center and dealers. These will be addressed, enclosed and mailed not later than Wednesday afternoon (depending on delivery from the printer)

### INDEXING

Cards bearing the name of the artist, title of work, date and medium will be made from the entry cards, preparatory to hanging so that each exhibit will have the correct data adjoining such exhibit. Miss Miller will have these cards typewritten, work to be started immediately upon delivery of the giant keyboard typewriter. Dennison paper numbers will also be placed on each exhibit as reference to the catalogue.

### HANGING

The Hanging Committee appointed by the exhibition committee will start work Tuesday morning and will continue throughout the week until every exhibit is placed in its permanent position. Six trained men have been engaged to do the physical hanging of pictures or placing of sculpture. Three will report Monday morning to place screw eyes and wire in pictures. William Zorach a member of the Hanging Committee will measure and direct the making of sculpture stands, such data to be submitted to Mr. Hyatt or Mr. Schley Monday afternoon. Subsequent work will be done when the balance of the sculpture is delivered.



### TRUCKING

Truckmen have been instructed to make final calls for works withheld by artists during the controversy, and have been asked to complete such collection by Monday evening if possible. In some cases artists will make later deliveries because their works are on exhibition elsewhere and are not available for a few days. A special call will be made for the Geo. G. Bernard sculpture at the suggestion of Mr. Robertson.

### DEALERS

A letter to dealers, a copy of which is attached, is being sent to dealers on Monday. Arrangements will be made to have the galleries open for dealers, artists and their clients Tuesday afternoon, February 27th from 2 to 6 p.m.

### MUSIC HALL PROGRAM

Mr. Martin is arranging with the Music Hall to have a special program in the way of a ballet representing the art exhibition to be tied up with the First Municipal Art Exhibition.

### POSTERS

Posters have been ordered from Mr. Blumenthal. Upon the delivery of these posters, arrangements will be made by the publicity department of Rockefeller Center to distribute them to museums, public libraries, art galleries, etc. for bulletin boards. The larger posters will be distributed throughout the department stores and other street signs in Rockefeller Center.

### SPECIAL ADVERTISING

Since it has been definitely decided that placards on Fifth Avenue buses are against regulations, it is suggested that the Rockefeller Center advertisements in the buses announce the exhibition. Furthermore, it is suggested that the I.R.T. Company and the Sixth Avenue "L" Company be approached by the publicity department to have announcements of the First Municipal Art Exhibition made in the "Subway Sun" and the similar publication in the Sixth Avenue "L".

### FURNITURE

Donald Deskey, 145 West 57th St. and the Kuhne Galleries at 59 E. 57th St. have volunteered to lend desks, tables, etc. free of charge to the exhibition. Lescaze, Frankel and other designers will no doubt be glad to cooperate likewise. It is suggested that Mr. Hyatt or Mr. Schley make such arrangements and also make plans for benches for visitors in the gallery.

### SALES FORCE

The College Art Association will supply four desk clerks selected among unemployed artists who will be paid \$15 a week for the duration of the show. These clerks will be supplied with marked catalogues listing prices of all exhibits and will furnish sales information to all inquiries at the show. In addition four trained salesmen will be engaged by the



committee to act as salesmen during the exhibition. They will be paid \$25 a week as drawing account against a 5% commission on all sales.

### LISTS

ed

Letters have been addressed to all artists who wish to be included in The First Municipal Art Exhibition and were not eligible. This letter explained the method of selection and stated that the list of names is being turned over to the committee for the New York No Jury Exhibition which will send notice regarding the exhibition to all these artists.

### RADIO BROADCAST

Radio Broadcasting for the opening night includes the following speakers or messages.

Mayor La Guardia, who will speak at the designated time.  
v A letter giving exact information will be send to Mr. Lester Stone by Mrs. Halpert.

President Roosevelt, who will be asked by Mr. Cahill to send a message to be broadcast.

Harry L. Hopkins of the Fine Arts Commission, who will be asked to speak by Mrs. Halpert.

Gov. Lehman, who will be asked to speak or to send a message by Miss Woodward.

All the members of the Exhibition Committee who will be asked to speak by Mr. Leon Kroll or Mr. Cahill.

For the subsequent program, 30 persons will be asked to speak. Mr. Leon Kroll will supply the list of ten artists who will broadcast at the stipulated time. The other twenty names agreed upon by the committee will be asked to speak by Mr. Martins or other member of the Rockefeller Center Staff.

### CATALOGUES

Catalogues will be sold during the exhibition either by floor clerks or special clerks engaged for this purpose by Mr. Wyatt. Signs listing the price of the catalogue and other information will appear on such desks.

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## PUBLICITY PLANS

FMAE

### PRINTS

The prints purchased by Mayor LaGuardia the opening night have been delivered to Mr. Stone. The prints will be displayed for the press, and an announcement will be made at the mayor's office explaining distribution. Also enthusiastic comments about First Municipal Exhibition will come from the Mayor. (Mr. Stone is attending to this)

### RADIO

Joint program - Mayor LaGuardia and Nelson Rockefeller on value of FMAE - over Municipal station. Photographers, and reporters present. Mr. Lilly is making arrangements with mayor; Mr. Crowell with N.R.

### LUNCHEON

In order to get full cooperation of newspapers, a luncheon is to be arranged at the invitation of Nelson Rockefeller. Mayor LaGuardia, newspaper publishers, managing editors, and art critics to be present. No publicity to be sent out on this. Invitations to bear full list of visitors, and telephone follow up to be made. At luncheon, Mr. Cahill, as director of exhibition, to address guests informally and subtly suggest greater cooperation from newspapers. Mr. Stone will arrange with Mayor for Monday. Mr. Crowell with N.R.; written invitation to have both names of hosts.

### VISITORS

Formal invitation to be issued to Mr. Deutsch and entire Board of Aldermen to visit exhibition. Newsreels, photographers and reporters to be present. Mr. Lilly is attending to this invitation, and will notify regarding date, etc.

Mayor LaGuardia and Board of Estimate to be formally invited for specific time. Mr. Cahill to issue written invitation, after conferring with Mr. Stone.

All foreign consuls and foreign correspondents to be invited by Mr. Cahill.

Comptroller Cunningham to be escorted through exhibition. Mr. Lilly and Mrs. Halpert are attending to this.

Fifty members of the white wings to be invited at specified hour, as members of city depts. Possibly also police and fire department. Mr. Lilly is handling this matter.

### ARTISTS

Portraits of seven most interesting heads (among gallery visitors) to be made by artists - one each evening. Mr. Cahill and Mr. Martins are attending to this.

Presentation program to be arranged. Group of leading artists to call on Mayor to present thanks, followed by parade of younger artists and models, with banners, and led by municipal band. Mr. Martins is attending to this.

### WEEKS

Department stores to be requested to place posters, paintings, and sculpture in prominent window displays. Miss Woodard attending to this.

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9221

COPY

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A change in the exhibition plans has been proposed - in connection with Item #1 (Place and Date) listed under Plan for the American Armory Show.

While Comptroller Cunningham has generously offered the use of any armory and while it is possible that the city may appropriate the moneys required for carrying out the plans in detail, the committee considered it advisable to accept the kind offer of Mr. Nelson Rockefeller to lend to the city an appropriate space in Radio City.

This space, 25,000 square feet, will be built especially to use for this exhibition. All the necessary facilities including background, partitions, lighting, etc. will be included gratis. All the expenses involved will be taken care of by Radio City and we are assured that every painting, sculpture or print will be shown to the best possible advantage. Also the publicity, sales organization and all other matters involved will be handled expertly.

The gate receipts will be turned over to Radio City to repay all or part of the moneys advanced.

With this absolute assurance of perfect facilities and operation, every member of the committee is enthusiastic about the change in the exhibition place.

All other articles in the plan will remain as originally submitted.

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FMAE

FOREWORD (by Cahill)

THE FIRST MUNICIPAL ART EXHIBITION is a significant event in the art history of New York. This showing of living American art is sponsored by The Honorable Fiorello H. La Guardia as Mayor of the City of New York, and marks the first time in the history of our city that its chief executive has given official support to a contemporary art exhibition.

In this exhibition the artist extends a hand to the public. And the public, through a mayor who includes art within his purview of the municipal scene, extends a hand to the artist. All this is in the true spirit and rhythm of our country today, which is seeking to establish a new understanding between the artist and the public. And it is true to the spirit of the ages. In the great periods of the past, art has been warm with the ideals and interests of humanity.

THE FIRST MUNICIPAL ART EXHIBITION is an exhibition without a label. It is Art, American, Contemporary. All schools of American art are shown side by side with no labels differentiating the schools. The aim has been to present paintings, sculpture, drawings, and prints by the leading American exponents, as a harmonious unit. Every effort has been made by the Committee to include outstanding living American artists who are identified with the New York art world and whose contribution to American art has been recognized by the major museums.

Rockefeller Center, Inc. designed and equipped these splendid galleries especially for this Exhibition and made them available to the City. It is hoped that this FIRST MUNICIPAL ART EXHIBITION will lead to the establishment of a permanent municipal gallery, where the various organizations may present the works of living American artists under the sponsorship of the City.

Holger Cahill

Director of the Exhibition

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Yale Club  
Vanderbilt Avenue and Forty fourth Street  
New York

[1934]

Sunday

My dear Mrs Halford:

Thank

you so much for a most delightful evening. I enjoyed so much the opportunity to meet the several artists and am most grateful to you for making it possible.

To-day I spent several hours at the Municipal Show and want to extend to you



my congratulations. It was very fine  
and beautifully installed.

You are very generous to help us  
in the task of awakening Kansas City  
to American art and I am sure  
there will be future results.

Thank you again for all  
your assistance and for your  
interest in the Gallery.



Sincerely,

Paul Zaslav



[1964]

Mr. William Salisbury  
Editor and Publisher  
Prints  
600 Carnegie Hall Studios  
New York, N.Y.

My dear Mr. Salisbury:

The Mayor directs me to thank you for your interest in what the Administration is doing to aid artists.

For your own information, the Mayor personally sponsored both the first and second municipal art shows at Rockefeller Center.

He did not buy, but merely selected the twenty prints, the titles of which, together with names of the artists, are herein enclosed. the prints will be given to various city departments and schools.

I would suggest that you communicate with Mrs. Edith Halpert, of the Downtown Galleries, for further information as to the art shows and the Mayor's connection with them.

Very truly yours,

(signed)

Lester B. Stone  
Secretary to the Mayor

cc: Mrs. Halpert

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ROBERT H. TANNAHILL  
3171 IROQUOIS AVENUE  
DETROIT

Sunday - [1934]

Dear Mrs. Halpert:

First of all let me tell you again what a good time David Hamilton and I had at your cocktail party. We enjoyed meeting your guests - Zora's recitation stands out in my mind. Thank you again.

The O'Keefe - Marin show had had a lot of attention and very good notices. It's a beautiful exhibition. I find that the average visitor likes either one or the other, seldom both. I suppose that's because the average man can see painting approached from only one angle. I have decided to buy O'Keefe's



"Barns" and am making an initial payment of five hundred dollars. You said in New York that I might have an indefinite time to complete the transaction, so you probably won't hear from me again for some months, as far as this particular picture is concerned.

I want the Webber very much but am afraid I must pass it up. as I couldn't pay for it for some time. How long do you suppose Mr. Webber would wait?

We're having zero weather here and I'm looking back enviously at those balmy, sunny days in New York.

I wonder if Mr. Sheeler will let us show his small oils and if he has anything else available for a show?

ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

Looking forward to another visit  
with you in New York and with  
best wishes.

Very Sincerely,  
Robert Tannahill



ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

Sunday -

Dear Mrs. Halpert,

Your nice letter of March 15<sup>th</sup> was buffeted about considerably before it reached me. It went to Miami, then it was forwarded by mistake to Grosse Pointe, and only arrived at its proper destination yesterday.

I got back a week ago and have been very active since, working on the new Arts and Crafts show and catching up with things generally. The new show features Detroit paintings in Detroit Collections and was more or less a compliment to the Western Arts Association that has just convened here.

Mr. Ford spoke to me about the possibility of having Steeler murals for Chicago. I think he liked the

idea. But was afraid, as I was, that there was hardly time for completion of so much wall space. Of course, it would be terribly exciting to have first-rate American murals.

I took another good look at the Municipal Show during the few hours I was in New York on my way home, and was impressed again by the installation. Even poor pictures were made to look passable. I liked my Marin again as much as before.

I'm forwarding a check for three hundred on account. That leaves me owing ~~seven~~ four hundred and fifteen for the O'Keefe, according to my reckoning.

I hope to be in New York in April and should love to talk over the suggestion you mention regarding the



ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

Arts and Crafts.

Looking forward to seeing you there  
and with kindest regards.

Cordially

Robert Tannahill

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THE NAUTILUS  
MIAMI BEACH  
FLORIDA

Wednesday • [1934]

Dear Mrs. Halpert.

When I arrived I found that Mr. Ford was away on a fishing trip, which explains my wire. He got in last night. This morning I asked him about the Sheeler drawing, which he decided not to acquire, assuming that it hadn't already been sold.

I hope you made a lot of sales. I shall be looking for a list in the New York papers. Needless to say, I'm thrilled over the marin, and appreciate the interview with Mr. S. I think with a great deal of pleasure of the time with Carole, Rene, Marin. You were very kind to let me have the pre-view.

Florida, or at least this section of it, isn't warm and it isn't sunny,



but at least it isn't buried under snow.  
Really, I don't object to a few days of  
over-cast skies and some wind...

Please let me hear if there are  
any interesting details regarding the  
exhibition.

With many thanks and hoping to  
see you when I go through New York  
next month.

Very Sincerely,  
Robert Tanenbaum

Wednesday.

Dear Mrs. Halpert,

It's very disappointing not to have you arrive before I leave. But I know how hard it is to make dates coincide. I'm having that difficulty now on my return trip - and we'll try again next year.

Up until a few days ago the weather was fine. Since then rain or overcast skies I hope that



you'll have warm sunny  
weather.

I mailed to New York the  
Shuler photograph, with best  
wishes for him.

I have no definite plans  
for being in New York, in fact  
probably won't be there in  
September, so if you have  
any suggestions for an Arts  
and Crafts show, would you  
be kind enough to pass them  
on in writing. As usual  
economy is our watchword  
I don't know what I'd do

if we ever had money in the  
treasury.

Looking forward to seeing  
you, and with success to you  
this winter.

Cordially,

Robert Tannahill

P.S. I saw Mr. Candler on  
Sunday. I think he left  
yesterday.

ROBERT H. TANNAHILL  
201 IROQUOIS AVENUE  
DETROIT

Thursday -

Dear Mrs. Halpert

I'm back from the Sunny (?)  
South and trying to create a little  
order out of the chaos of my  
desk. One of the communications  
I found was a Statement from the  
Municipal Art Schultion to the  
effect that I owed them \$1515, the  
\$15<sup>00</sup> being sales tax. Would you  
be good enough to explain the  
conditions of the Sales. Thanks  
very much indeed

I hope to pay the balance  
of the O'Keefe within the next  
two months.



Hoping to get to New York  
month, and looking forward  
seeing you then.

Cordially  
Robert Tannahill



Ten West Fifty-fourth Street

Dear Mrs. Harper:-

"Thirty Fabers in Song"  
by George Ade and illustrated  
by Peggy Bacon looks exciting  
and fascinating. I am greatly  
pleased to have the book  
autographed by Peggy Bacon  
and I very much appreciate  
your thoughtfulness in  
sending it to me.

We had a very happy



Christmas with the children  
and grand children to help  
make it gay.

I was sorry to learn that  
you had been ill. I know  
how painful any ear trouble  
can be and trust by this  
time you are quite recovered.

Hoping that the New Year  
may bring you peace of mind  
and body. Love.

Cordially  
Amy C. Broderick

January 3d  
1939

WADSWORTH ATHENEUM  
AND MORGAN MEMORIAL  
HARTFORD, CONNECTICUT

3rd January, 1934

Miss Edith Halpert  
American Folk Art Gallery  
113 West 13th Street  
New York City

Dear Miss Halpert:

Thank you very much for your letter,  
photograph and material about the Peale.

Mr. Austin feels that the price is  
too high for us at this time. We should like  
to keep the photograph very much.

Sincerely yours,

*Paul W. Cooley*

Assistant to the Director

PWC.h



**B. D. SAKLATWALLA**  
14 CREIGHTON AVENUE  
CRAFTON, PA.

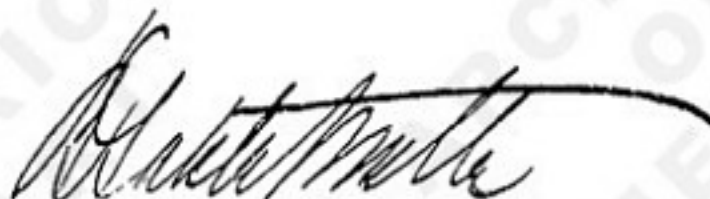
January 3, 1934.

My dear Mrs. Halbert and Mrs. Goldsmith,

I want to thank you for your kindness in forwarding me the "Slang Fables" with Peggy Bacon illustrations with the season's greetings. I particularly appreciate the original drawing on the flyleaf.

I wish you both a very prosperous, successful and happy New Year, and hope to see you soon.

Yours sincerely,



Mrs. Edith G. Halpert and Mrs. Berthe K. Goldsmith,  
c/o Downtown Gallery,  
113 West 13th Street,  
New York City, N. Y.

LAW OFFICES OF

DANIEL A. WALTERS  
225 BROADWAY, NEW YORK

TELEPHONE BARCLAY 7-5755

January 3rd, 1934

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York City

Re: Downtown Gallery v. Ross  
Downtown Gallery v. Chandler  
Downtown Gallery v. Armitage

Dear Madam:

I reply to your letter of December 30th, 1933. Mr. Ross has consistently been evading service, and I am therefore making application for a court order to serve him by substituted service, and shall proceed to prosecute the claim according to your instructions.

With reference to Chandler and my bill of November 22nd, 1933, permit me to call your attention to the following:

1st. The bill rendered is not only fair but very reasonable.

2nd. At the time you requested me to proceed with the claims, you informed me that suit was to be instituted by the Downtown Gallery as plaintiff, and I naturally had the right to assume that you were the owner of the claim and no one else.

3rd. Regardless of how much profit or loss you may sustain in your business arrangements with other people, that is something over which I have no control. I would make a similar charge for my services even if the client were engaged in a purely charitable enterprise.

4th. It makes no difference to me whether the bill is paid by the Downtown Gallery out of its own money or whether the Downtown Gallery charges part or all of the bill to anyone else who may benefit through my services - that is entirely the affair of the Downtown Gallery, but since my services were rendered on behalf of the Downtown Gallery, I must naturally submit my bill to it.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



LAW OFFICES OF

DANIEL A. WALTERS  
226 BROADWAY, NEW YORK

TELEPHONE BARGRAY 7-5755

January 3rd, 1934

2----

5th. As to your suggestion of 15%, that is something entirely new. If you wish to make new arrangements for future cases whereby you will pay a minimum suit fee in cases where court action must be instituted, plus a percentage of the amounts collected, that is something I shall of course be glad to discuss with you if you will telephone me at your convenience. But you will recall that with reference to the cases now in my office, you rejected such a proposal. You said in fact, that you hardly believed that the cases warrant any investment on your part, because you did not think they were collectible.

Surely then, you must appreciate that under all the circumstances, the bill submitted to you, if anything, is too small rather than too large. As a matter of fact, I made the bill so small, in anticipation that you may forward your other claims, so that even if individual fees are small, I may at least make up for that by a larger number of cases you may remit for my attention.

Please be further advised that with reference to Armitage, I have communicated with a corresponding attorney in California, where the defendant resides and shall keep you further advised.

Very truly yours,

*Daniel A. Walters*

DAW:FG

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# The Museum of Modern Art

## Directors:

Alfred H. Barr, Jr.

## Executive Secretary:

Alan R. Blackburn, Jr.

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7471

Cable Address: Modernart

## Trustees

### President:

A. Conger Goodyear

### Treasurers:

Mrs. John D. Rockefeller, Jr.

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Duncan Phillips

Nelson A. Rockefeller

Mrs. Rainey Rogers

Mrs. Charles C. Rumsey

Paul J. Sachs

Mrs. John S. Sheppard

Mrs. Cornelius J. Sullivan

Edward M. M. Warburg

John Hay Whitney

Jan. 4th, 1934.

My dear Mrs. Halpert:

Thank you for your letter of December 27th.

I am enclosing check for \$1.00 to cover the two photographs of Davis' "Sail Loft" and trust this is satisfactory.

We greatly appreciate your co-operation in this and many other instances.

Yours very sincerely,



Assistant Treasurer.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery  
113 West 13th Street  
New York.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is accurate.



ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

January 4, 1934

Dear Mrs. Halpert,

Mrs. Haass just phoned to say that final arrangements had been made for the Martin-  
Q. Keefe show which is marvelous news. I'm  
thrilled to think that Detroit finally  
will see fine examples of those two  
outstanding artists. We owe that to you.  
I know, and are correspondingly grateful.  
We must make a great effort to  
dispose of three canvases (how do you  
spell the plural?) at least. Mrs. Haass will  
buy one, and if my shattered fortunes  
show any sign of mending, I'll get  
one... I'm in favor of bringing on the  
Walters pieces. In fact I believe we'll  
need them. Mrs. Haass agrees with  
me, so if you'll include the

selection you spoke of to her will appreciate it very much. I understand shipping expenses for that pottery will be about twenty dollars. Well, if we sell a few pieces that will be nicely taken care of.

I hope the pictures will come on before Saturday the 13<sup>th</sup>, as I'm leaving the next day to be gone a week and I'd love to see everything before I left.

With the Vollard Show and now this Marin - O'Keefe exhibition, the Arts and Crafts is doing itself proud.

I'm looking forward to seeing you in New York ~~see~~ OK. Have you taken on any more painters? I see Fiene is having a one-man show he has two or three promising young artists in Detroit that one day will make their mark, I believe. I must show you examples of their work some



time.

ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

With all best wishes for the new year  
and thanking you for the most attractive  
Christmas card.

Cordially  
Robert Tannahill

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 5, 1934

Mr. Herbert Winlock, Director  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Winlock:

Your letter regarding the Alexander Brook painting was forwarded to Mr. Saint-Gaudens, who will no doubt communicate with you shortly. Thank you for your reply.

Mr. Fox of the Brooklyn Museum agreed to appear on the committee and we are very happy that you consented to help in this really important cause. I am sure that all the artists will be very grateful to the directors of New York museums who are making this exhibition possible. I thank you.

Won't you come in to see our present exhibition of the recent work of Ernest Fiene. He is one of the important American painters who, I believe, definitely belongs in your American section. I look forward to seeing you.

Sincerely yours,

Director

Edith Greer Halpert  
mrc.



January 5, 1934

Mr. Nelson Rockefeller  
PCA Building  
Rockefeller Center  
New York, N.Y.

Dear Mr. Rockefeller:

In the last few weeks I have received several communications from Mr. David Vorhaus of Horse, Rossman & Vorhaus stating that he has been unable to collect his bill of \$150.

I hesitated to write to you as it is rather an embarrassing matter but since I feel that the Association had been dealt with by Mr. Vorhaus I decided to mention it to you, after all.

You will recall, no doubt, that you, Mr. Athens, and I called on Mr. Vorhaus who was commissioned to draw up the legal form outlining the plan for the Rockefeller Galleries. At that time it was agreed, in his office, that such expenses would be paid by Special Work, Inc. Mr. Vorhaus made several telephone calls to Washington in order to obtain the consent for the use of the name, Rockefeller Center Galleries. He also drew up the legal form, copies of which were sent to you, to Mr. Athens, and myself and were later distributed to several of the other members of the group. Mr. Vorhaus put in a good deal of our and was kind enough to reduce his fee from \$500 to \$150 because the project did not go through.

I feel personally responsible to Mr. Vorhaus for having arranged with the committee to have him do the work and am greatly embarrassed by the fact that no payment had been made. If I were in a position to take care of this item I should do so without any further correspondence but I thought it advisable to write to you in order to recall the agreement made for Special Work, Inc., to pay the bill. I have heard from you regarding the matter. I hope that you will appreciate my position and will understand why I am writing.

Sincerely yours,

Edith Gore or Halpert

Director

January 6, 1934

Mrs. Moredith Hare  
Broadmoor  
Colorado Springs, Colorado

Dear Mrs. Hare:

Thank you for calling our attention to the work of Willard Nash.

Some years ago we sold one of his paintings to Mrs. John D. Rockefeller, Jr. who has it in her private collection. We have also shown his prints from time to time and are interested in this artist's work.

However, with the present conditions we find it impossible to add to our list of artists. We have such great responsibility as it is in handling the work of about thirty painters and sculptors to whom we feel morally responsible as far as their finances are concerned. Consequently we feel that it would be unjust to take on any additional responsibility at the moment such as we should like to be of assistance - particularly to an artist whose work is so interesting.

I hope that in the near future conditions will permit us to extend our policy and to add Mr. Nash to our list of exhibitors. Thank you for your nice comments about the gallery. I hope that we shall have the pleasure of seeing you when you are in the city.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.





KANSAS CITY ATHLETIC CLUB  
KANSAS CITY, MO.

January 8, 1934

Downtown Gallery  
New York, New York  
Gentlemen -

Please quote price on  
Ernest Fien's "Under Brooklyn  
Bridge" and also arrange  
price on his drawings and  
working sketches.

Yours very truly  
Walter E. Anderson

Walter E. Anderson

January 8, 1964

Mr. J. C. Nichols  
310 Ward Parkway  
Country Club Plaza  
Kansas City, Missouri

Dear Mr. Nichols:

Thank you for your charming letter as well as the preceding letter which flattered and delighted me very much.

I look forward with great pleasure to seeing you and Mrs. Nichols when you visit in town. Do let me know the approximate date of your arrival as I should like very much to have you both take dinner with me and meet some of our white haired boys.

While it is possible that you may be enclosed in the Mercury I want to make sure that you know what is going on in your fair city. We are all eager to find out who won and how long this great event lasted. The idea has intrigued many of us although we are not planning to promote a similar contest in New York at the present time.

My best regards to you and to Mrs. Nichols.

Sincerely yours,

Director

Edith Greer Halpert  
Mrs.



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*GL*

*Lander*

January 8, 1934

Elizabeth P.acock, Inc.  
38 East 57th Street  
New York, N. Y.

Gentlemen:

Enclosed you will find a consignment receipt for the figure belonging to Mrs. Lander.

We shall do all we can to dispose of this figure but the price makes it rather unlikely that a sale will be effected soon.

Sincerely yours,

Director

Edith Gregor Halpert  
Inc.

**COPY**

**COPY**

**Minutes of Meeting held on January 9th  
1934 at the office of Reinhard & Hofmeister,  
Architects.**

**PRESENT :**

<b>First Municipal Art Exhibition Committee</b>	<b>Mr. Holger Cahill</b>
	<b>Mrs. E. G. Halpert</b>
<b>Todd &amp; Brown, Inc.</b>	<b>Mr. J. A. Glenn</b>
<b>Todd, Robertson, Todd Corp.</b>	<b>Mr. H. M. Schley (pt. time)</b>
	<b>Mr. J. K. Hyatt</b>
<b>Architects' Office</b>	<b>Mr. L. A. Reinhard</b>
	<b>Mr. F. J. Roorda</b>

**The Forum  
Rockefeller Center R.O.A. Bldg.  
Re: First Municipal Art Exhibition**

Mr. Cahill approved the plan layout.

Mr. Reinhard to file plans at Building Department. Outline specification to be printed on plans for this purpose.

Mr. Glenn agreed to finish the office space for Mr. Cahill and staff occupancy as soon as possible.

Gallery lighting to be reinvestigated. Curtiss Lighting Company suggested as consultant.

Mrs. Halpert to be furnished with large size pieces of natural color burlap, natural color and speckled crash for preparing gallery wall color samples. These color samples are to be given to the architects as soon as possible, with a list stating in which galleries the varying colors and materials will occur.

Mr. Cahill requested a chart of gallery sizes - width length and clear height. The architects agreed to furnish this today.

The Todd Robertson & Todd representatives discussed operating budget. They agreed to arrange for office and salesroom furniture and two office telephones.

---

**F. J. Roorda**

CC to: Todd Robertson Todd Eng. Corp.  
Todd & Brown, Inc.  
Mr. H. Cahill  
Mrs. E. G. Halpert  
Mr. Reinhard  
Mr. Hofmeister  
Mr. Butt  
Mr. Johnston  
Mr. Roorda  
Renting File  
File

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COPY

1/10/34

94.3

FORUM EXHIBITION GALLERIES

<u>GALLERY</u>	<u>SIZE (IN FEET)</u>	<u>HEIGHT (IN FEET)</u>
1	64 x 22	21
Niche	28 x 22	21
Stairs	- - -	-
2	22 x 36	15 1/2
3	18 x 20	17 1/2
4	18 x 90	17 1/2
5	15 x 78	15 1/2
6	15 x 78	15 1/2
7	28 x 29	12
8	28 x 29	12
9	28 x 27	12
10	28 x 27	12
11	28 x 26	12
12	28 x 26	12
13	16 x 45	12
14	28 x 15	12
15	24 x 80	8 1/2
16	Omitted	
17	10 x 34	8 1/2
18	19 x 80	8 1/2
19	30 x 26	8 1/2
20	20 x 44	8 1/2
21	29 x 27	8 1/2
22	20 x 26	8 1/2
23	64 x 85	16
24	42 x 32	12
25	38 x 22	11
26	20 x 25	12
27	22 x 28	11
28	20 x 33	12
29	66 x 34	11
30	60 x 10	17
31	30 x 32	17
32	40 x 34	17
33	32 x 120	17 (1/2) & 9 1/2 (3/4)
<u>Office</u>	19 x 25	12
<u>Sales Room</u>		
1 - 2nd Fl.	15 x 25	12
2 - Concourse	13 x 10	11
3 - #30	10 x 10	17
<u>Entrance</u>		
B	16 x 60	15 1/2
O	32 x 15	15 1/2
D	18 x 30	12
E	18 x 20	11

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COPY

## FIRST MUNICIPAL ART EXHIBITION

COPY

TENTATIVE BUDGET**GENERAL EXPENSES.....\$1270.**

Transportation (collection and delivery)	\$220.00
Insurance, all risk	500.00
Sculpture Stands (architects' expense)	500.00
Glass for Prints & Drawings (500 sheets @ .10)	50.00

**GALLERY EXPENSE..... 100.**

2 floor desks and chairs	
3 office desks and chairs	
3 tables and 6 chairs for sales rooms	
seats for galleries	
1 combination filing cabinet	
Miscellaneous	
screw eyes	
awls	
nails	
picture wire	
hammers	
angle irons	
felt letters and numerals for galleries	
ink wells	
pens	
pencils	
other miscellaneous	

**PRINTING..... 525.**

100,000 admission tickets	20.00
3,000 concert tickets	15.00
2,000 entry cards	12.00
2,000 index cards	14.00
2,000 mailing envelopes (cheap)	15.00
2,500 letterheads and envelopes with cut	100.00
150 Posters	125.00
1,000 Signs for buses	200.00
5,000 Check room checks	22.50

**MAILING..... 30.**

Postage	30.00
---------	-------

**GALLERY PERSONNEL.....4600.**

Director (Jan. 1 to March 31) @ \$125. week	1625.00
Registrar (Feb. 1 to March 31) @ \$30. week	270.00
Cashier, bookkeeper and stenographer @ \$25./week (12 weeks)	500.00
Stenographer (5 weeks at \$25.)	125.00
1 head guard - @ \$25. 5 weeks	125.00
12 guards (2 shifts @ \$15. week) for 4 weeks	720.00
6 guards for hanging and removing exhibits from gallery 1 week	90.00
2 ticket sellers (1 each shift) @ \$15. week, 4 weeks	120.00
2 ticket takers (1 each shift) @ \$15. week, 4 weeks	120.00
2 exit Guards (1 each shift) @ \$15. week, 4 weeks	120.00
4 Salesmen @ \$25. week, 4 weeks	400.00
3 Floor clerks @ \$15. week, 4 weeks	180.00
4 Check room attendants @ \$10. week, 4 weeks	160.00
Cleaning Women and Porters	

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TELEPHONE MONMAYE 4-2922

**REINHARD & HOFMEISTER  
ARCHITECTS**

420 LEXINGTON AVENUE  
NEW YORK CITY

January 10th 1954.

Mrs. E. G. Halpert  
115 West 15th Street  
New York N.Y.

Dear Madame:-

The Forum  
Rockefeller Center R.C.A. Bldg.  
Re: First Municipal Art Exhibition

Attached herewith are copies of:-

1. Minutes of yesterday's meeting.
2. Chart of gallery sizes.

Yours very truly,

REINHARD & HOFMEISTER

By

A. W. Butt, Jr.

FR:VH

Copy to: Todd & Brown, Inc.

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HARVARD UNIVERSITY  
FOGG ART MUSEUM  
CAMBRIDGE, MASS., U.S.A.

January 10, 1934

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of December 30th. I am planning to be in New York on Monday next (January 15th). I should have preferred to go a few days later so as to be sure that Mr. Wheeler's picture would be completed, for I note that you say it will be finished about the 15th. However, it happens that Monday is the most convenient day for me to go. I hope that the picture will be finished by that date and if Mr. Wheeler is in town I shall be glad to have a chance to see him.

Yours sincerely

Edward W. Jones

January 10, 1934

Mr. Robert H. Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

I cannot tell you how delighted I am with the enthusiasm in Detroit about the Marin-O'Keeffe Show.

Mr. Stieglitz certainly is a good sport to make this experiment and now that there is so much cooperation in Detroit I feel that he has every reason to feel pleased with this change in his life's philosophy.

When the paintings come back I shall make a special drive in New York City - where I have to handle the situation very tactfully - to sell an additional number of Marins and O'Keeffes. This will give the old gentleman a treat and will encourage him to be more democratic about works of art instead of reserving them for the few snobs who pay high prices to get into the newspapers accompanied by large sums in print.

I hope you will agree with me that the selection is a particularly happy one as it includes so great a variety of moods. For a one man show it is so important to keep it from being monotonous by varying the subject matter and approach.

The alters will make a very interesting show on the lower floor and I am sure will more than pay for themselves in the sales which you will make. I was particularly careful to select new pieces which Mr. alters brought in marked at very low prices and have omitted the large ceramic sculptures which would require more expert packing and more expense.

It is true that the Society of Arts and Crafts is going itself proud in its exhibitions. I did not see any of the clippings regarding the Vollard Show but no doubt it created a great deal of excitement in Detroit. You should all be congratulated for the work you are doing for art and for the public.

My very best regards and do drop in when you are in New York. I am sorry you cannot see the Fiene show. It is perfectly swell and is having great success.

Sincerely yours,

Edith R. H. Halpert

Director



ART ASSOCIATION OF INDIANAPOLIS INDIANA  
THE JOHN HERRON ART INSTITUTE  
PENNSYLVANIA AND SIXTEENTH STREETS

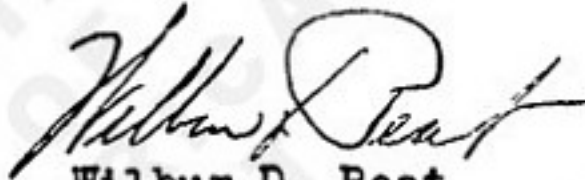
January 11, 1934

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
New York, N.Y.

My dear Mrs. Halpert:

The "Tragic Muse" was returned to you this morning and should reach you before the opening of your exhibition. We wish to thank you for allowing us to exhibit this picture. It added immeasurably to the success of the exhibition.

Sincerely yours,

  
Wilbur D. Peat  
Director

January 11, 1934

Mr. Edward Forbes  
Fogg Art Museum  
Harvard University  
Cambridge, Mass.

Dear Mr. Forbes:

We shall indeed be glad to see you on Monday.  
I have asked Mr. Sheeler to come to town with  
his picture so I am quite sure that he will  
have it finished by then.

Will you be good enough to let me know during  
what part of the day you expect to be at the  
gallery - morning, or afternoon, so that Mr.  
Sheeler can be guided accordingly. I hope that  
you can arrange to have lunch with us.

Sincerely, yours,

Director

With Great Respect  
Yours,



January 11, 1934

Mrs. Lilian Haass  
75 Cloverly Road  
Grosse Pointe, Michigan

Dear Mrs. Haass:

Please forgive me for not having acknowledged your telegram sooner.

The Fiume show has left me so terribly busy.

The two paintings were released upon receipt of your telegram and I reserved the O'Keefe painting, "Hills", for you. I have decided to allow a 5% commission to the Society of Arts and Crafts on this painting since you were so eager to have the Society benefit from the sale. I am sure that Mr. Stieglitz will make some adjustment with me as I know we shall have great success with the group of pictures he lent to us.

The entire group was shipped today without police escort and you need not call out the reserves when the pictures arrive.

Sincerely, yours,

Director

Edith Gregor Halpert  
inc.

January 11, 1934

Mr. George Blumenthal, President  
Metropolitan Museum of Art  
Fifth Avenue & 61st Street  
New York, N. Y.

Dear Mr. Blumenthal:

Mr. I send my congratulations to you and to the  
Metropolitan Museum of Art.

The group of American artists connected with  
us join me in this message and also in the ex-  
pression of gratification that you now head  
our great art institution.

Sincerely yours,

Director

Edith Gregor Harpert  
nec.



J. C. NICHOLS INVESTMENT COMPANY  
*Country Club District*

OFFICE OF THE PRESIDENT  
J. C. NICHOLS

KANSAS CITY  
MISSOURI

310 WARD PARKWAY  
COUNTRY CLUB PLAZA

January 11th, 1934

Mrs. Edith Halpert, Director,  
The Downtown Gallery  
113 West 13th Street,  
New York City

Dear Mrs. Halpert:

I am not certain when Mrs. Nichols and I will be in New York, but it will probably be the week beginning the 22nd of this month. We will let you know when we are there, but we don't want you to go to any trouble. We simply want to have a little visit with you.

You did not send me the article about the ice sitting contest early enough for me to know about it. Otherwise, I might have entered the contest and given you some first hand impressions, mental, if not physical ones. I heard nothing whatever about this contest, but knowing the curious attitude of the general public toward any kind of contest, I am not surprised that it probably did happen in our fair city.

Hoping to see you soon, I am

Yours sincerely,

*J. C. Nichols*

JCN:GER

P. S. I have just learned that at the last minute the "ice sitting" contest was called off for some reason by some of the city officials.

BOARDMAN ROBINSON  
THE FOUNTAIN VALLEY SCHOOL  
COLORADO SPRINGS, COLORADO

Dear Mr. Halpert:

Thank you for the cheque.

Would you like some more prints?  
I have two new ones.

The last statement I had from  
you is dated 5/7/30. I am not  
sure just what you have on hand  
at present.

I don't suppose drawing in  
blue of Colorado, Central City etc  
would interest you.

Yours sincerely

Boardman Robinson

Jan 11 '31



Rockefeller Center  
New York

Room 5600  
30 Rockefeller Plaza

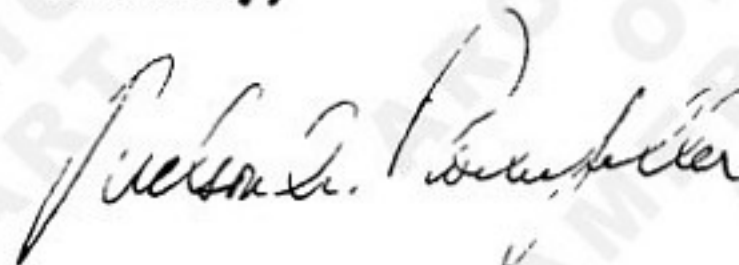
January 11, 1934

Dear Mrs. Halpert:

I have your letter of January 6th and am writing this letter to make my apologies. When Special Work, Inc. received the bill and letter from Mr. Vorhaus I instructed Mr. Simpson to return the bill as he did because my recollection of the situation was that Mr. Vorhaus was your personal lawyer and was doing this for you on some arrangement which you had worked out. I sincerely felt that there had been a misunderstanding in his sending the bill to us. However, it was not until I received your letter that I communicated with Mr. Mathews about the situation. Mr. Mathews informed me that at the time of our meeting with you in Mr. Vorhaus' office a statement had been made by us to the effect that we would take care of your legal expenses in connection with this matter. That being the case I am indeed very sorry for the delay in taking care of the bill. I have instructed Mr. Simpson of Special Work, Inc. to send a check for \$150 to House, Grossman & Vorhaus immediately.

With personal regards.

Sincerely,



Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

January 12, 1954

Mr. Walter L. Anderson  
Kansas City Athletic Club  
Kansas City, Missouri

Dear Mr. Anderson:

Thank you for your note.

Under separate cover I am sending you a photograph of the painting by Mr. Fiene called "Under the High Bridge" which was created some time ago and is in the exhibition. It is a painting of a scene on the Hudson River, in select- ing the American art collection for the Nelson Gallery was particularly good to see the "Brooklyn Bridge" which was not available at the time and spoke of it as a most important American contribution.

The painting measures 40" by 32" and is priced at \$2500.

As you will see from the catalogue, Mr. Fiene is already represented in many major museums as well as many outstanding private collections.

Mr. Fiene works also in water color, gouache, etching and lithography, and has many fine drawings. The latter are priced at \$50. His prints, including a very fine litho- graph of "Under Brooklyn Bridge" and also "Waterfront - Lower Manhattan" (of the old exhibited at the Nelson Gallery) are priced at \$25 and range from \$12 to \$100.

I trust that the information is what you desire and if there is any other data you wish you will not hesitate to ask for it. If at any time you would like to have pictures sent to you on a roval we shall be glad to cooperate with you as we are very eager to develop an interest in the living American artists in Kansas City.

Sincerely yours,

Director

Edith Greer Halpert



1800.

HARVARD UNIVERSITY  
FOGG ART MUSEUM  
CAMBRIDGE, MASS., U.S.A.

January 12, 1934

Mrs. Edith Gregor Halpert  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your letter of January 11th. I shall be very glad indeed to lunch with you and Mr. Sheeler if he can come to town on Monday, the 15th. How would it be if I come down to your Gallery at about quarter before one on Monday? You will hardly have time to answer this letter before I leave for New York, so I shall try to telephone you on Monday morning.

With regards,

Yours sincerely

*Edward W. Folsom*

January 13, 1964

Mr. B. Livingston  
8 Feiner Road  
Scarsdale, N. Y.

Dear Mr. Livingston:

It was a great pleasure to meet you and Ms. Livingston when you called to see the Ernest Fiene show.

You both admired the very fine canvas called "H" Station. Many other discriminating critics consider this one of the outstanding examples in it is very important show. I should very much like to see this painting in our collection and if you are at all interested in making the acquisition at this time we offer you a very special inducement in the way of price. We are making an effort to sell the entire show. When the original price was \$900 we reduced it to \$700 in line with our new theory of low prices and increased sales. So that you may be on our list of clients we could further reduce the picture to \$550 on a time payment plan to suit your own convenience.

This is not a customary practice in the gallery but we are very eager to carry out the new idea of bringing the public and the artist in closer cooperation. May I hear from you?

Sincerely yours,

Director

Edith Gregor Halpert  
nrc





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A week or more ago I ordered some  
Texas pecans sent to you also some  
in your care for the Gracys. I lost  
their address and have not written  
to them yet, but my Cousin and I  
are still talking of the pleasant evening  
we spent with them in their home.

Miss Underdunk of our Little Museum  
called up yesterday to see if I could furnish  
a loan exhibit of the water colors  
that I have purchased with in the past  
year. She wants it for Feb. 1<sup>st</sup>.

I'm wondering if you can send by  
Express the specimens I purchased from  
you this Fall. I'm receiving a invoice  
for \$22 = the amount. I would like  
the "Hog" specimen in a bottle it is  
to be some, has some two "Hog" prints  
wanted about 100, showing the old skin  
will show me a small one in the bottle  
showing the "Hog" as pictures of you  
I would, I would.

[illegible]

*Metropolitan Museum*  
FIFTY EAST SEVENTIETH STREET

January 15, 1934.

Miss Edith Gregor Halpert, Director  
Contemporary American Art.  
113 West 13th Street  
New York City.

My dear Miss Halpert,

Please accept my sincere thanks for your  
kind letter of congratulations which I greatly  
appreciate.

Sincerely yours,

*Emily C. Merrill*

January 15, 1934

Mr. Lyson Currier  
Metropolitan Museum of Art  
Fifth Avenue & 81st Street  
New York, N. Y.

Dear Mr. Currier:

As this is the last book of the Piene show I am writing you in the hope that you can arrange a visit while this comprehensive group of paintings by Ernest Piene is on view.

The present show is the first I have seen and it is a likely that he will make so large a number of pictures of this one man in the near future. I am very eager to have you see Piene in all his glory as I feel reasonably certain that you will be very much impressed with the exhibition which is creating so much enthusiasm in New York.

Naturally, I believe that Piene should be represented in the Metropolitan Museum collection. Won't you come in this week? I look forward to seeing you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



*Consignment price*

1001.00

5 - 1/2 1800

as stated in the letter of the 10th of January 1914  
 signed by the artist and the purchaser  
 and the date of sale is January 10, 1914

John D. Post, Director

Art Association of Indianapolis  
 The John D. Post Art Institute  
 1001.00  
 Indianapolis, Indiana

Dear Mr. Post:

I am very sorry to hear that the "Tragic  
 Case" by William Brown.

I am very sorry to hear that the "Tragic Case" by William Brown is not included in your collection. I consider the "Tragic Case" one of Mr. Brown's masterpieces and I am sure it would have been sold to an important collector.

If you plan to add a book to your collection at any time I should like you to take advantage of the present opportunity to acquire this work. It will be one of the first pictures sold. Work has so many admirers, not only in the public but also among private collectors. It is a great possibility that some of the paintings will be sold early in the show.

As you probably know, Brown is already represented in the following museums as well as in many of the outstanding private collections.

- Metropolitan Museum of Art, New York City; City Art Museum of St. Louis, Mo.; Corcoran Gallery of Art, Washington, D. C.; California Palace of the Legion of Honor; Ann Arbor Art Association, Michigan; Chicago Art Institute, Illinois; Whitney Museum of American Art, New York City; Albright Gallery, Buffalo, N. Y.; Gallery of Living Art,

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Mr. Wilbur D. Peet - 2

January 16, 1934

New York City; Howald Collection in the Columbus Museum, Ohio; Lehman Collection in the Carnegie Institute, Pittsburgh, P. D., Field Foundation in Brooklyn, N. Y.; Madison Gallery at the Phillips Exeter Academy in Amherst, Mass.

I suggest that you wire to collect in the event that you are thinking of purchasing the work.

Sincerely yours,

Director

With respect, Albert

# vanity fair

ONE OF THE CONDÉ NAST PUBLICATIONS

FRANK CROWHINSHIELD, EDITOR  
CLARE BOOTH LORRAINE, MANAGING EDITOR  
JEANNE BALLOT, EXECUTIVE EDITOR  
M. F. ASHA, ART DIRECTOR

January 16, 1934.

Dear Miss Edith,

This note will serve to present to you Mrs. John W. Garrett, who has, I think, a very interesting idea for a gallery in Paris.

Very faithfully yours,

*Frank*

*Evergreen House*  
*4545 W. Ches St*  
*Baltimore*

Miss Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

*Vanity 3376*



January 18th, 1934.

Re: Braxton Galleries, Inc.  
Bankrupt.  
Downtown Gallery, Inc.

Mr. Art Young  
915 Wm. Fox Bldg.  
608 South Hill St.  
Los Angeles, Calif.

Dear Sir:

Sometime ago we wrote you concerning the above matter.

It is in relation to the dividend that was made in the said matter amounting to \$141.74 which you informed us was about to be made in the estate and that the same could be forwarded to us by you.

We never received the check. We wrote you many letters concerning this matter and you have failed to reply thereto. We communicated with Mr. Check, the trustee in the matter and we have his letter to us in which he states that his records show there was a check in the sum of \$141.74, #70, dated on or about September 1, 1933 mailed to Art Young and that this check cleared through his bank on October 2, 1933. We have further heard from Mr. Check in the above matter and further informed us that the check was made payable to Art Young.

If the check was received by you our client instructs that you make immediate payment to it. If this check was not received by you we should like to know so that this matter can be taken up with the proper authorities for further investigation.

Our client will not permit this matter to linger any further. We must hear from you in connection therewith and trust that you will avoid further unpleasantness in connection with the above matter.

Yours very truly,

LC:MM

January 16, 1934

Mrs. Varian Atkinson  
P. O. Box 30  
San Antonio, Texas

Dear Mrs. Atkinson:

I am very much pleased to hear from you finally. It certainly is too bad that you had to change your locale in Chicago and get that nasty illness. It must have been pretty terrible and I am very sorry to learn that you were ill. I am glad, however, that you have recovered and are yourself again.

Immediately upon receipt of your letter we shipped all of the pictures to you by the Markview 2401, San Antonio Texas. They will surely reach you in time for the water color exhibition which I hope will be a great success. I think it is marvelous of you to accept such activities. The artists all appreciate the great help but I suppose the realization of that fact as well as the great pleasure derived from owning fine works of art compensate you.

I do hope that you can come to see us soon again. Incidentally, I overlooked to include the Little Book which I promised to show you and am therefore sending it to you under separate cover today. This is one of the greatest relics in art history, one which will be of incomparable value to art lovers of the future. I am sure you will be just as thrilled as I am in the contents of the book. I have been since your first introduction to it in your own studio. I was so jealous of this work that I would never let it go to look at the magnificent water colors and drawings unless he held the book in his own hands.

Wascia explained to me that in going through his work from time to time he would always remove what he considered the best and the examples of that type and paste it in the scrap book. The collection includes the gems in the drawing and water color groups.

As we rarely show this precious book to anyone you may see it for several weeks and examine it at your leisure. The sketches bear close and frequent examination. We are insuring the book at full value at this end but do please keep it in a well protected place.

And do pay us another visit soon. It was such a grand experience to meet you that I anticipate repeating it in the near future.

Sincerely yours,

Edith Gregor Halpert

Director



January 18, 1934

Mr. Sturgis Ingersoll  
1520 Locust Street  
Philadelphia, Pa.

Dear Mr. Ingersoll:

The drawings which you selected were shipped to the Print Club in accordance with your instructions. We added four very fine William Morachs which I was sure you would like in the group.

I overlooked to mark the commission of 20% in the event of sales and am therefore writing to confirm this arrangement. I do hope that many of these fine drawings will remain in Philadelphia.

It was a great pleasure to see you and I hope that you will visit us soon again.

Sincerely, yours,

Director

Edith Gregor Halpert  
nrc.

P. S. Miss Crawford called my attention to the omission of "Celeste" by Marguerite Morach. Please have this crossed off our commitment as the drawing was not ready for shipment.



# THE ART INSTITUTE OF CHICAGO

JOTTER PALMER, SECRETARY  
ROBERT ALLENBY, PRESIDENT  
OTRUS McCOMICK, VICE-PRESIDENT  
PERCY B. BOKHART, VICE-PRESIDENT

ART B. HANSEN, DIRECTOR  
CHARLES F. KELLY, ASSISTANT DIRECTOR  
CHARLES M. BURKHOLDER, SECRETARY  
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT  
FRANK S. LOGAN, HON. VICE-PRESIDENT  
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT  
TELEPHONE CENTRAL 7020

DEPARTMENT OF PRINTS

January 19, 1954

Downtown Gallery,  
115 West 15th St.,  
New York City.

Attention of Mrs. Halpert:

Dear Mrs. Halpert:

I am returning to you the Glenn O. Coleman lithograph  
"Bonfire" which we held out for possible sale, and which was not  
sold.

Very truly yours,

*Clarissa D. Flint*

Assistant

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information

January 19, 1934

Mr. J. S. Carpenter  
Des Moines Art Association  
Des Moines, Iowa

Dear Mr. Carpenter:

Some time ago I wrote you at length about the work of Alexander Brook. This painter is having a one man show at this gallery opening on January 23rd.

While Brook was recognized as one of the outstanding American painters early in his career, his present work is of such extraordinary quality that I want to call your attention to it particularly. The reproduction which appears on the catalogue and a clipping of which I am now enclosing represents Brook at the high peak of his career to date. The canvas measures 26"x40" and incorporates all the best qualities associated with Brook.

As you probably know a great many of Brook's canvases have been acquired by outstanding American collectors as well as the many museums listed in the enclosed. In spite of that we have kept his prices exceedingly low to make it possible in these difficult times for collectors and museums to add his work. The price of "Summer Wind" is \$1800.

Please let me hear from you.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.

January 19, 1934

Mrs. Harry Evans  
McClellan Heights  
Davenport, Iowa

Dear Mrs. Evans:

We are very grateful to you for your kindness in promising the loan of your Alexander Brook painting to the Carnegie Institute. It will help to make the show completely comprehensive and to maintain the high quality of the exhibition. I should like to send you photographs of two canvases to be included in the forth-coming exhibition of recent work by Brook to be held at this gallery. While you have one of his excellent examples, there is a new note in his late work which brings an added charm and quality to this outstanding artist's paintings. I do hope that you can see the exhibition for yourself but if that is not feasible please let me send you photographs with full particulars.

May I hear from you.

Sincerely, yours,

Director

Edith Greer Halpert  
nrc



FOUNDED 1906



INCORPORATED 1915

# SOCIETY OF ARTS AND CRAFTS

FORTY-SEVEN WATSON STREET · DETROIT, MICHIGAN

TELEPHONE CADILLAC 4139

January 19, 1934.

Dear Edith Halpert:

The exhibition opened Wednesday night and we have had a great many people in to see it. The O'Keeffe's look particularly well in the east gallery and the ceramics and Marins are in the west gallery. I am sending you some newspaper notices which I thought you might like.

Mrs. Virginia Nelson brought in the two Marins and the O'Keeffe on Tuesday and made no reference to the fact that any of them were sold, so I presume unless we hear further from her that she has no particular reservation on them.

I suppose you have had a visit from Mr. Tannahill. At all events he planned to see you before he returns to Detroit.

We are terribly pleased to have the Walters ceramics. They are lovely and seem to have had exceptional notice. The figure of the fawn had its ear off when we unpacked it and we have cemented it on. I don't know if this is the ear that was separated before or not.

We are most indebted to you for making it possible for us to have this exhibition.

Sincerely yours,

*Edmund A. Gurry*  
Secretary.

Mrs. Edith Gregor Halpert  
113 West 13th Street  
New York City  
KEB

MR. GEORGE G. BOOTH  
MR. GEORGE K. HEBB  
MR. ALVAN MACAULEY

MRS. JULIUS H. HAASS, PRESIDENT  
MR. ROBERT H. TANNAHILL, VICE PRESIDENT  
DR. GEORGE KAMPERMAN, VICE PRESIDENT  
MR. EDMUND A. GURRY, SECRETARY  
MISS SARAH M. SHERIDAN, TREASURER

MRS. PHELPS NEWBERRY  
MRS. WILLIAM B. STRATTON  
MRS. WESSON SEYBURN  
MR. HIRAM WALKER

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CHARLES S. HEFTER

PHILIP WITTENBERG  
COUNSELLOR AT LAW  
70 WEST 40TH STREET, NEW YORK

January 19th,  
1934.

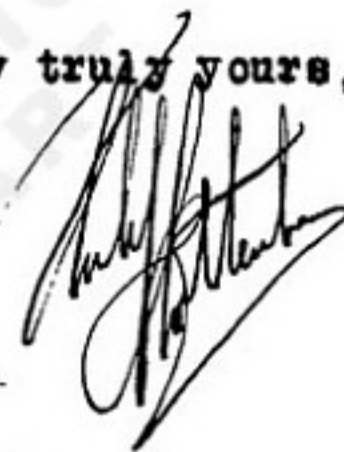
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Madams:

Enclosed please find the Pop Hart  
contract for your files.

With regard to the first mortgage  
I have several times expressed to you my feeling  
that there may be an extension of the mortgage  
moratorium in this state. This is particularly  
true in view of the recent decision by the  
Supreme Court upholding such moratorium. If  
such moratorium should be declared it would, of-  
course, save you the cost of financing a re-  
placement mortgage. You will, of course, have  
to make the final decision, but why rush in  
and spend money if there is a good chance of saving  
it?

Very truly yours,



PW:ML  
Enc.

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from both artist and purchaser involved. If it cannot be  
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may be published 60 years after the date of sale.

ELLIS AMES BALLARD  
BOYD LEE SPAHR  
FREDERIC L. BALLARD  
SCHOFIELD ANDREWS  
R. STURGIS INGERSOLL  
CHARLES I. THOMPSON  
WILLIAM R. SPOFFORD  
ALLEN HUNTER WHITE  
HENRY B. COXE, JR.  
JOHN V. LOVITT  
WARWICK POTTER SCOTT  
MORRIS CHESTON  
ROBERT BRIGHAM  
DUDLEY T. EASBY, JR.  
KNOX HENDERSON

LAW OFFICES  
**BALLARD, SPAHR, ANDREWS & INGERSOLL**  
1035 LAND TITLE BUILDING  
PHILADELPHIA

ROBERT VON MOSCHZISER  
OF COUNSEL

WITTENHOUSE 51-16

January 20, 1934

Mrs. Halpert,  
113 W. 13th St.,  
New York.

Dear Mrs. Halpert,

The drawing show at the Print Club opened yesterday. It will do fine missionary work in stimulating the collecting of drawings.

I want to express my personal appreciation of your splendid addition to the show.

RSI/BR

Very truly yours,





Jan. 22nd / 34  
ANTIQUES



FARM  
1/2 m. East of Liberty Corner  
New Jersey

Post Office and Railroad  
MILLINGTON, N. J.

Telephone: Millington 333

BERYL DE MOTT

Miss E. G. Halpert.  
My dear Miss Halpert,  
I wrote a while  
ago to ask about the  
carved wooden figure  
that was described to you  
in December, but have  
received no reply.

Do you still have it  
— or do you have any  
suspicion of selling it?  
Otherwise it might be best  
to have it back here.

Very truly yours,  
Beryl De Mott

4545 N. Charles St.

EVERGREEN HOUSE  
CHARLES STREET AVENUE  
BALTIMORE, MD.

January 22nd, 1934.

Dear Miss Halpert:-

I feel that it is of the utmost importance to show the American primitives as soon as possible after the opening of my Gallery. This would be the second show, opening about the first of June. It seems to me essential that any disinterested enterprise of this sort, started by an American, should include American things.

In order to prepare the way for the work of living American artists, and in order to insure the understanding and interest of Europeans, we must show them the background from which American art has evolved. The fact that this

Lyauty one catalogue addressed to His Excellency, the  
Honorable Andre de Laboulaye, so that Mr. Lyauty can leave  
this catalogue with the French Ambassador.

Very truly yours,

*Hlice Garrett*

*Mrs John W. Garrett.*



has never been done accounts in some part for the lack of interest in shows of American artists which have been sent to Europe.

Mr. Pierre Lyautey has been staying with us, has promised to talk of this exhibition to the French Ambassador in Washington. Mr. Lyautey believes that it may be possible to get the French Government sufficiently interested in this exhibition to materially reduce the expense of transportation. Before talking to the Ambassador it is urgent that Mr. Lyautey should take with him a catalogue of the exhibition shown at the Museum of Modern Art, therefore will you send (immediately) a catalogue to him at the Hotel Mayflower, Washington. He is leaving Washington on Saturday, so that in order for him to arrange this he must have the catalogue as soon as possible. At the same time please send Mr.

Jan. 22  
1934

35 East 75  
N.Y.C.

Downtown Gallery :-

I enclose a cheque for  
two hundred & fifty dollars  
as part payment on  
painting of Mr. Ernest Fiene's.

I meant to send only one  
hundred & fifty dollars, but  
changed my mind, & will  
explain this to him.

Yours Truly

M. I. Knox.

(Mrs. Alexander Knox)

Gurry

January 22, 1934

Letter to Mr. Gurry

Dear Edmund Gurry:

You are perfectly swell to send me such nice letters about the exhibit on. I am delighted that it is having such success.

Last week I saw Mr. Tannahill who had the experience of seeing Mr. Stieglitz' reaction to a sale. We had lots of fun here as we always do when Detroit calls on lower New York.

I suggested to Mrs. Nelson that she communicate with you directly in the event that she can close the sale. I feel that the show was collected for our Society and that all activities should be centered accordingly. Here is luck!

By the way the Faun had its ear broken previously and as therefore reduced from its original price of \$200 to \$75. It no doubt was the same ear a pain as we repaired it ourselves and are not very good mechanics as you have occasion to see.

My best regards.

Sincerely yours,

Director

Mr. Edmund Gurry  
Society of Arts and Crafts  
47 Watson Street  
Detroit, Michigan  
EGH/nrc



January 23, 1934

Mrs. John L. Garrett  
Evergreen House  
4545 North Charles Street  
Baltimore, Md.

Dear Mrs. Garrett:

Immediately upon receipt of your letter, I telephoned the Museum of Modern Art requesting that two copies of the American Folk Art catalogue be sent as specified by you; one to Mr. Lyautey and the other in care of His Excellency, the Honorable Andre de Laboulaye. Mr. Blackburn of the Modern Museum promised to send them both by special delivery so they would reach tomorrow.

I am delighted that you are taking such personal interest in the American sources. I agree with you entirely that it is absolutely essential to introduce American art through the early unknown artists who made so great a contribution with little acknowledgment. It is only during the past three or four years that some recognition has been tendered the ancestors of American art.

The Newark Museum, the Museum of Modern Art, the Pennsylvania Museum, the Boston Museum of Fine Arts, all have had important exhibitions of this material while smaller groups of paintings and sculpture by early American, among us artists, were shown in other museums as well. Kansas is now forming an important collection and we have already sold to the new Nelson Museum in Kansas City, Missouri, a group of paintings and sculpture.

I feel very strongly that a presentation of folk art in Europe would bring a greater realization to Americans that we had an early important culture, than anything that would be planned in this country. I feel reasonably certain that Mrs. Rockefeller, Mr. Ford, Mrs. Blair, and the many other collectors (Mr. Harr, DuPont has a splendid group), as well as the American Folk Art Gallery, will be glad to cooperate toward this end. Please let me know what you should like to have me do, as I am eager to be

of assistance to you, and to the cause.  
I look forward to hearing from you.

Sincerely yours,  
Director

Edith Gregor Halpert  
SF

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January 25, 1934

Mrs. Berol De Mott  
P. O. & Railroad  
Millington, W. J.

Dear Mrs. De Mott:

We have shown the very interesting carving to several of our collectors but nothing has occurred in the way of sales.

If you wish to leave the figure for another week or so there may be a better opportunity as several out of town clients are expected within that time. If not, you may have it whenever you wish.

Thank you for your courtesy.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.



EVERGREEN HOUSE  
CHARLES STREET AVENUE  
BALTIMORE, MD.

January 25th, 1934.

Dear Miss Halpert:-

It is so nice to meet someone like you who will cooperate with some enthusiasm in my scheme for the exhibition of the American primitives. I have written today a long letter to Mrs. Rockefeller, asking if she will lend her things and cooperate with me, and Mr. Pierre Lyautey has talked to the French Ambassador, Mr. Laboulaye, about the possibilities of getting the French Line to take these things over. I will also follow this up with a personal visit to the Ambassador, and write Mr. Straus, and Mr. Lyautey will see the President of the French Line, but it is not worth while for me to do

talk with Mrs. Rockefeller it would be a good thing, as, of course, you are more au courant with the whole affair of collecting these things than anyone else.

I did not ask Mrs. Rockefeller to contribute any money toward the shipment of these things, because if we can get them sent on the French Line, it will greatly reduce the sum needed, which will then be only insurance and packing.

Sincerely,  
Alice Garrett.

Mrs. John work Garrett.

anything unless I have the cooperation of the people who own the primitives.

The first thing that Mr. Lyautey wished to know, after speaking to the Ambassador, was the number of paintings, sculptures, etc. They always want to know more or less the cubic feet and weight of the boxes which must be carried by the steamship company. If you can make some calculation about this, it will greatly facilitate matters.

It will not be worth the effort unless we send a large and highly interesting group of sculptures and paintings, in fact, it must be more or less a reproduction of the show at the Museum of American Art, and this will be impossible unless Mrs. Edsel Ford and Mrs. Rockefeller, as well as the Down Town Gallery lend their things. I wish to show these either the first of June or the first of July. I think if you could have a



January 25, 1934

Mr. Robert Tammahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tammahill:

During your very pleasant visit I forgot - in spite of my business training - to ask you regarding the decision on the Max Weber floor painting which we offered you at the special price of \$250. As I am expecting a client from Philadelphia who is very much interested in Weber's work, I should very much like to find out what you plan to do.

Since you like this very fine example of Weber's work so much and since the price is so exceptionally low, I really hesitate to offer it to anyone else. You really should own it whether or not you feel you can swing it at this time. The matter of payment is not urgent but the opportunity is knocking at this particular moment. Do let me hear from you.

How is your Erin-O'Keefe - all yet show going? Miss Davies seemed very enthusiastic in her review and I hope that the same spirit pervades throughout Detroit.

Best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

**WESTERN UNION** (32)

NEWSROOM BARTON  
CHIEFMAN OF THE BOARD

A. G. WALKER  
FIRST VICE-PRESIDENT

Nothing thus shown in the state line on full-rate telegrams and day letters, and the time of receipt at destination is shown on all messages, in STA.

Received at 208 WEST 14th STREET, N. Y.

1934 JAN 27 PM 1:25

0085 6=SANANTONIO TEX 27 214P

MRS SAMUEL HALPERT, DOWNTOWN GALLERY=

113 WEST 13 ST=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

PICTURES AND BOOK RECEIVED SAFELY THANKS=

MARION K ATKINSON.

3500  
220  
12

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS

New York World - Telegram

Jan. 27, 1934

Mrs. Edith Gregor Halpert  
First Municipal Art Exhibition  
The Forum, R.C.A. Bldg.  
Rockefeller Center, New York

My dear Mrs. Halpert:

I am perhaps a little slow witted but I don't quite understand the scheme, particularly in the program of the American theatre which you mention.

The best thing would be for us to get together and have a talk. I am sorry not to have followed this up sooner but I really have been very busy and I'll try to get in touch with you late next week. I'll be in Washington the first few days.

Sincerely yours,

(signed) Heywood Broun



January 27, 1934

Mr. Joseph Downs  
Metropolitan Museum of Art  
Fifth Avenue & 81st Street  
New York, N. Y.

Dear Mr. Downs:

In today's Art News I noticed that you are planning a special exhibition of New York style furniture in which paintings will be included.

One of our collections, the very first portrait of Peter Vanderlyn dated 1720. This is a portrait of Peter Aldron of Kesselsolver, New York.

I am enclosing a tape in which this portrait is item #1. I also have other portraits of Vanderlyn one of which is reproduced in the paper. A separate clip in of edition is attached.

Vanderlyn is represented in a great other important places in the Albany Historical Society and in the New York Historical Society. We have many other paintings by early New York artists or of New York personages.

I should be very glad to show these examples to you when you have an opportunity to come in.

Sincerely yours,

Director

Edith Gr. or Halpert  
nrc.

January 27, 1934

Mr. Edward Duff Balken  
Carnegie Institute  
Pittsburgh, Pa.

Dear Mr. Balken:

Alexander Brook and I had a long conference over your letter yesterday and are glad that you can increase your list of pictures to be shown.

If you can arrange to borrow the five pictures listed as well as Chicago's "The Children's Lunch" it will perfectly swell. In writing to Mrs. Rockefeller, why don't you just add "George Middle Playing the Flute"? I feel reasonably certain that she will like the loan. In the meantime I am communicating with Mr. Stern, Mr. Lehman, Mrs. Howard and Mr. Braun, the owner of "Crows", stating that you will write to them later.

The "Red Jacket" owned by the Whitney Museum is not the same as the "Little Red Jacket" which is now included in our present exhibition under the title of "Defiant Little Miss". Therefore if you wish to include the former it would be advisable to write directly to the Whitney Museum.

I overlooked to mention that "Interior, 1920" (page 54 in the catalogue) is already listed in the group owned by the artist under the title of "Guest Room". As a matter of fact several of the titles vary and I am now enclosing a new list including the old ones and giving substitute titles so that we have a complete record of the show. Of course the "Tragic Muse" and Mr. Lehman's "Interior" should definitely be part of the exhibition. I do not know whether the Whitney Museum communicated with you about "Girl with Flower". This picture is being sent by the Whitney Museum to the Venice exhibition which Mrs. Force is organizing and therefore is not available for your show.

I hope that I have the matter straight now and that we can go right ahead. Shall I order photographs of negatives we have available and is there any other material for publicity. Please let me know as we want to be of assistance in every way possible.

My best regards.

Sincerely yours,

Director

Edith Tregor Halpert



ANTIQUE

FARM  
½ m. EAST OF LIBERTY CORNER  
NEW JERSEY



BERYL DE MOTT

POST OFFICE AND RAILROAD  
MILLINGTON, N. J.

TELEPHONE MILLINGTON 333

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My dear Miss Halpert,  
Thank you for your letter.  
I only wished your assurance  
that you found the drawing interesting  
enough to be saleable at the price  
I quoted (\$35. net) If you feel there  
is any chance to sell it, we will  
be glad to leave it with you  
for awhile.

Sincerely yours  
Beryl De Mott.



2400 South Western Avenue  
Los Angeles, California

January 29-1934

My dear Mrs. Harpout -

Your letter of December 30<sup>th</sup> was not at  
all forwarded.

I note all you say concerning certain  
pictures and certain artists you mention and I am  
watching my chance of discussing it with you at  
proper moment.

As a matter of fact. I have arranged  
with local art dealers to handle for me paintings  
- good but no longer appropriate for our collection  
collections. Fortunately for me. They are of a type  
still most popular in this section and we expect  
to make sales and then I will have funds for my  
own use. I cannot do this out of my income which  
has simply been shot to pieces.

I think the matter will appeal to  
me in particular and at first moment - I will  
get in touch with you.

There is much art going in local  
press - trouble is just talk - precious little spent in  
cash. At best even art interest may help and later  
bear fruit.

I sincerely trust for luck in sales.  
Yours truly  
Marta Harrison.

January 29, 1934

Mrs. Alexander Knox  
35 East 75th Street  
New York, N. Y.

Dear Mrs. Knox:

Thank you for the check amounting to \$250 to be applied against the Piene painting.

I also want to express my gratitude for your consent to have this very important canvas included in the Chicago exhibition. Insurance and transportation will naturally be taken care of by the Chicago Arts Club and you will be notified of the collection dates. As a matter of fact, we received word today that Sudworth will make his calls on February 5th. Under the circumstances do you wish to have the picture delivered to you first or would you prefer to have it shipped from the gallery.

I shall be glad to follow your wishes in the matter.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.



You might be interested  
in my latest pictures. I  
could take to show you, or,  
if you are not too busy,  
you might have dinner  
with us here some time  
and look at all of my  
things.





Looking forward to  
hearing from you, I am  
as ever

Sincerely,

Elvira Saluval.

930 West End Ave.

Tel.: Academy 2-6394

Jan. 29, 1934.



Dear Mrs. Halpert,

It seems a  
very long time since you  
had some of my work.

Although I have been  
promised an exhibition  
elsewhere, I naturally prefer  
to show my work through you

# THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT  
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TELEPHONE CENTRAL 7080

January 30, 1934

1590 Comm.  
Dear Mrs. Halpert:

As you know, The Art Institute of Chicago plans to celebrate the second season of A Century of Progress Exposition with another great loan exhibition. The showing for 1934 will stress American painting from the Colonial period to today, but will include as well a certain number of world masterpieces borrowed from European museums and American and foreign collectors.

You have been so very generous as to consent to the inclusion of the following works for the exhibition:

Jules Pascin "Opalescent"  
Alexander Brook "Cecilia"  
" " "The Tragic Muse"  
Nicolay Cikovsky "Lake Kenneth Burke"  
Samuel Halpert "Ogunquit Interior"  
Yasuo Kuniyoshi "Circus Girl"  
" " "Boy Taking Cow Home"  
Charles Sheeler "Newhaven"  
Max Weber "Still Life Distributed"  
Glenn Coleman "Minetta Lane, Night"  
Robert Laurent "American Beauty" (Alabaster)  
" " "Pearl" (Aluminum)  
William Zorach "Affection" (I have decided to  
take this instead of the plaster, "The Embrace")  
Carl Walters "Wart-Hog"

I am also enclosing information blanks to be used in the compilation of catalogue material together with stickers to be attached to the backs of the works. We should be glad to have the blanks filled out and returned to us at your earliest convenience. We should also like to have three glossy prints of each painting.

As you have already been informed, the Art Institute agrees to pay all expenses of collection, packing and shipping, and will insure for one-half the sales value for both transits, against all risks. W. S. Budworth and Son will collect all works in order to reach us not later than May 1. However, I shall write you later concerning details of collection.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Halpert

- 2 -

January 30, 1934

The Art Institute will maintain a sales force during the exhibition and will charge a commission of fifteen per cent when a sale is made.

I need not say how very grateful the President and the Trustees of the Art Institute are for your generous cooperation.

Yours faithfully,



Director

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
115 West 13th Street  
New York, New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

COPY

COPY

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 30, 1934

Mr. Merle Crowell  
Rockefeller Center, Inc.  
420 Lexington Avenue  
New York, N.Y.

Dear Mr. Crowell:

Within a day or two you will receive from me a year book issued by the Grand Central Galleries. This will give you a definite idea of the type of advertising customary in art catalogues. However, you must bear in mind that the Grand Central Gallery is an institution specializing in the most conservative art and therefore has a distinctly limited appeal. I am saying this to point out the possibility of much more varied advertising with a greater volume of advertising.

While in the past in getting up catalogues it was customary to charge a varying figure of \$80 to \$200, I know of no exhibition held at any time in New York which had a wider interest than the Municipal Show. Its appeal is strong from every angle and I am sure that advertisers in all fields will recognize the great value of investing in an ad.

The Grand Central charges at this time and through the depression \$150 for a full page, in some cases selling a quarter of a page for \$50. The catalogue size is 9x12 which allows for considerable copy. An issue of 2000 to 3000 is printed.

Therefore if you should charge \$150 for a page in your catalogue the advertiser has an addition to the greater general appeal a distribution of 10,000 copies or more. The low selling price of 25¢ makes a large distribution pretty positive.

Aside from the shops and various organizations in Rockefeller Centre you can obtain advertising from all galleries whose artists are represented in the show, art shipping companies, artists' materials shops, framers, photographers, printers, etc. It may be difficult to get the same sum from these poor organizations and I can speak for the dealers as well. Perhaps you can do what had been done in some cases in the past making a charge of \$150 for outside interests and \$100 for allied interest. In any event I am sure that there will be no difficulty in getting a good many advertisers for this grand event.

Sincerely yours,

Edith Gregor Halpert

January 30, 1934

Mr. Edward Forbes, Director  
Fogg Art Museum  
Cambridge, Mass.

Dear Mr. Forbes:

This morning Mr. Wheeler delivered to us the completed painting of the interior which you saw during your recent visit. He finished "hooking the rug".

I hope that you will be as delighted as I am with this remarkable canvas. While Wheeler's work has been consistently fine this painting is, to me, the high water mark of his career and I trust your committee will approve of the acquisition. Together with your "Upper Deck" this interior will represent Wheeler in his two outstanding phases.

Lawrence has instructed to ship the picture to you and will no doubt send it off tomorrow.

My best regards.

Sincerely yours,

Director

With Gregor Halpert  
nrc.



*May W. Garrett*

EVERGREEN HOUSE  
CHARLES STREET AVENUE  
BALTIMORE, MD.

January 30th, 1934.

Dear Miss Halpert,

It is impossible, I find, to do anything with Mr. Stieglitz. He has undoubtedly done a great work, and has a wonderful determination to do what he believes to be to the best interests of the greatest American artists, but he is such a fanatic that I think he does the cause harm. He seems to think that everybody but himself is wrong. He swept away the possibility of my accomplishing anything with my Gallery without a moment's pause; he swept away Mrs. Whitney's work, and Mr. Duncan Phillips contribution with a sneer.

I would definitely like to show twenty

or thirty Marin water colors. Can you make any suggestions as to how and where I can get these? I can ask Duncan Phillips to lend me his. I would like to take them unframed and get the owners to pay the insurance, if this is possible, or I might negotiate with the French Line for the transport of these at the same time that I negotiate for the transport of the American primitives.

I have not yet had an answer from Mrs. Rockefeller on the subject of the exhibition of American primitives.

Best greetings,

Sincerely yours,

Alice Garrett

January 31, 1934

Mrs. John L. Garrett  
c/o Mrs. L. S.  
4515 North Charles Street  
New York, N. Y.

Dear Mrs. Garrett:

Mr. Halpert is in Philadelphia and will write to you immediately upon her return.

Sincerely yours,

Secretary



BOARDMAN ROBINSON  
THE FOUNTAIN VALLEY SCHOOL  
COLORADO SPRINGS, COLORADO

Dear Mr. Walpert,

I am sending you some  
lithographs and drawings, the list of  
which is enclosed.

When I wrote you I was  
holding an exhibition here of the  
Blue Drawings. Happily enough most  
of them were sold, so I have only  
the Tailings, so to speak of the lot  
to send you. I have included two  
or three drawings of a different type.

Sincerely yours

Boardman Robinson

Jan 31 34

Lithographing engraved to Downtown Gallery  
for 31 int. by Boudmont-Bureau  
Tountain Valley, Colo.  
Colorado Springs Colo.

Lithographs	3 Rocky Mountains	10.
"	5 Midnight Central City -	15.
Drawings	Cowboy	15. ✓
"	Mountain Sheep	12. ✓
"	Tourists, New Mexico	12 ✓
"	Barthand Russell	50.
"	Rampart Range, Colo.	10. ✓
"	Opera House Central City -	25. ✓
"	Red Mine, Nevada	30. ✓
"	Church	18 ✓
"	The Seminary Central City -	15 ✓

B  
D

# THE SOCIETY OF INDEPENDENT ARTISTS, INC.

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Vice-Pres. *Charles Daniloff*

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WALTER PACH

Secretary  
A. S. BAYLINSON

54 West 74th Street  
New York

Telephone Trefalgar 7-7595

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AMY SPINGARN  
LEO SARKIS

Extract- from the minutes of directors meeting Jan. 01, 1904

On. a motion by Walter Pach, seconded by Chas. Logasa-

That the Society of Independent Artists accept the offer of the Municipal Art Galleries, on condition that our Society be separate from any other exhibiting Society.

That the notices printed for the exhibition, contain The Society of Independent Artists, 18th Annual Exhibition, under the auspices of the Municipal Art Galleries.

That our secretary do the enrollment and collect the dues as usual, - that the Society retain the dues.

That the dues are to be three dollars, allowing members to exhibit 3 pictures not over 30 in. 2 pictures not over 50 in. and one picture only if it is of larger size.

Sculptors may exhibit 4 pieces.

It was so voted unanimously.

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# THE ART INSTITUTE OF CHICAGO

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February 1, 1934

Dear Mrs. Halpert:

William Zorach writes me from Philadelphia that he and his wife has left the matter of the exhibition of Mrs. Zorach's "Rockefeller Family Tapestry" to you for discussion with Mrs. Rockefeller. I believe that the exhibition of the tapestries here would in no wise detract from its interest if shown later in New York. If, on the other hand, a showing of Mrs. Zorach's tapestries is to be made this spring in New York, my offer to exhibit them here still holds good.

Mrs. Rockefeller may feel that the tapestry is too intimate a thing to be shown publicly, but I sincerely hope for the sake of the artist that she may be persuaded to forget the personal side.

When you are speaking to Mrs. Rockefeller about the tapestry, will you kindly find out whether she would be willing to lend the "Portrait of George Biddle" by Brook and Preston Dickinson's "Landscape with Bridge" for the same exhibition?

Yours faithfully,

*Robert B. Harsne*  
Director

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
115 W. 13 St.  
New York, N. Y.

# The Antique and Decorative Arts League, Inc.

*To promote the interest of Art in all its phases thru the friendly relationship of the Antique and Decorative Trades, by the interchange of ideas, and to promote good fellowship among its members.*

BANKERS TRUST COMPANY BUILDING  
598 MADISON AVENUE  
NEW YORK

TELEPHONE WICKERHAM 2-5093

February 2nd, 1934.

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SECRETARY  
FRANCIS H. LENYON  
TREASURER

Mrs. Edith Halpert,  
Downtown Gallery,  
113 West 13th Street,  
New York.

My dear Mrs. Halpert:-

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LEWIS SYMONS  
HENRY V. WEIL  
FELIX WILDENSTEIN

Last year, you were kind enough to subscribe towards the fund for the dinner dance which we gave in honour of Mr. Harold Woodbury Parsons.

As you know, this year, we are holding a dinner dance in honour of Mr. George Blumenthal, President of the Metropolitan Museum of Art. To insure its success, we are calling upon our good and loyal friends to again contribute.

We are endeavoring to make this the biggest dinner dance ever held by the League and I am asking your kind cooperation.

Kindly make check payable to The Antique and Decorative Arts League.

With kind regards, I am,

Sincerely yours,

*Robert Samuels*

President

RS:SG

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## COUNSEL

MAURICE P. DAVIDSON



February 2, 1934

Mrs. Marion Atkinson  
P. O. Box 530  
San Antonio, Texas

Dear Mrs. Atkinson:

Thank you for sending the prompt acknowledgment for the paintings and book. I hope that you are very happy with your new possessions.

Do let me know how you like the fascim book. I am so eager to learn our reaction as this work is the great weakness of my life.

Of course my great wish is to see you see this gem. I believe I told you that in spite of the fact that the lowest price set on it originally was \$4500 I have been successful in persuading the owners to reduce it to \$3500 making an average of \$17 for each of the 220 drawings and color colors in the book. Now with the reduced dollar it is even a greater bargain but most of all, at any price, this book is the great acquisition of a life time and should remain in the hands of someone who really values the importance of the artist and his very best intimate works.

It may further interest you that if you do not feel free to pay out the full sum at once the owners will be pleased to accept a time payment arrangement.

I am breathlessly waiting your reply which I trust will be in the affirmative. We have not offered this book to anyone before and it may please you to know that you are the first person to whom it was sent.

The Zorachs and I are still eating your grandnuts and are enjoying them immensely. It certainly was sweet of you to think of us and we speak of you frequently. It is too bad that you are so far away as it would be swell to see you often.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert



February 2, 1964

Mr. Robert Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

I congratulate you. You certainly picked one of the great American pictures and I am sure that both Miss O'Keeffe and Mr. Stieglitz will be delighted that one of their bests is in such good hands.

It is curious, isn't it, that so many people are one-sided. We have the same experience at the gallery all the time and it's a matter of fact visitors sometimes wonder how I can be equally enthusiastic about four or five artists whose work varies so in approach. I suppose these same people always order bacon and eggs for breakfast and would swoon at the thought of a change in their routine. What makes art interesting to me is the fact that there exist so many interpretations of the same universal theme - that an artist can endow nature with so personal and so individual an interpretation. The same is true with the spectator who really is a co-creator with the artist. After all, the work of art lives, in addition to its existing quality, that is the spectators bring to it. Don't you agree with me?

Since you seem to like the picture so much - and it is a grand example - I certainly would urge you to decide on it. Opportunities of this kind do not occur frequently and the fun we get out of life is not in resisting temptation but in succumbing. We can apply \$100 of the \$500 payment you made to the dealer and wait for the balance to suit your own convenience. Miss O'Keeffe will be receiving quite a check so we have no sales here also and will be glad to wait as long as necessary. Thus you will have two fine examples at one time. Furthermore, with the present money situation it is just as well to have a good time while you can.

Do let me know.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

**COPY**

**COPY**

February 3, 1934

Mr. Frederick T. Woods, President  
Fifth Avenue Bus Advertising Co.  
425 Fifth Avenue  
New York, N.Y.

Dear Mr. Woods:

An Exhibition sponsored by the Hon. F. H. LaGuardia, headed by a committee of the four New York City museum directors, is being held in the Forum at Rockefeller Center from February 27th until the end of March.

This - the First Municipal Art Exhibition - marks an historical event as it is the first time that a city has sponsored an exhibition of native American art.

The leading painters, sculptors, and print makers will be represented in this show with their outstanding works to give American art the great reputation it deserves.

Naturally we have every reason to believe that the attendance at this exhibition will break all records. The Mayor will give a radio talk on the opening night and other functions will take place from time to time to keep interest at a high peak. Many of the department stores are devoting windows for posters and display of art to call attention to this show. There will be placards placed throughout the city to maintain the idea of a municipal exhibition.

In view of the fact that the exhibition is being held at Rockefeller Center with entrances through the Plaza (5th Avenue) it is certain that 5th Avenue buses will be used greatly as a means of transportation. As a matter of fact in the catalogue this means of transportation can be definitely suggested.

What we should like is to get from you the cooperation - as a gesture to the Mayor and the city to the artist and to the public. Will you consider the idea of using signs on the buses similar to those used by you for the Metropolitan Museum show and earlier for the Sargent show at the Grand Central Galleries? In the case of the First Municipal Exhibition, it is not a gallery enterprise but definitely a Municipal event of general interest to the entire city.

If you wish a member of the exhibition staff will call on you to give you further details. We sincerely trust that you will see the value of this gesture on your part and we hope to hear from you in the affirmative.

Sincerely yours,

EDITH Gregor Halpert

P.S. The letter-head lists the names of the sponsors and the exhibition committee. The Mayor gave us permission to use his seal.

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February 5, 1964

Mr. Herbert Linlock, Director  
Metropolitan Museum of Art  
New York, N. Y.

Dear Mr. Linlock:

You may recall our interest in the work of Leuben Nakian when you visited the gallery some time ago. At that time he was represented with several portrait heads in plaster - of Alexander Irook, Pop Art (now owned by the Museum of Modern Art) Peggy Bacon and others. You mentioned specifically his relationship to the great periods in antique sculpture.

Nakian has recently completed a remarkable sculpture of the great warrior hero, "Babe Ruth". This measures approximately 8 feet in height. It was carved in plaster and patined to simulate ancient bronze.

I am sending you a rather over-exposed photograph of the figure and a much better photograph of a detail. The latter gives a better impression of the power and the magnificence of the figure.

If we are to have a great era of American art, it is important that the right direction be encouraged and we are therefore very eager to know your reaction to this particular sculpture. It may interest you to learn that Nakian's inspiration for this figure was strongly based on his enthusiasm for the great Etruscan terracotta warrior at the Metropolitan Museum.

If you agree that Nakian's "Babe Ruth" is a great contribution to contemporary American art, would you be willing to make a statement in the catalogue.

Please forgive me for taking this liberty but I feel that you will understand how important it is for us to have your help in the matter.

Gratefully yours,

Director

Edith Grover Halpert



February 3, 1934

Mr. F. Everett Austin, Jr., Director  
Yadsworth Athenaeum  
Hartford, Conn.

Dear Mr. Austin:

This morning I received a check in payment of the landscape painting "After the Bath" regarding which you inquired a short time ago. The Nelson Gallery of Kansas City has just purchased the painting. We have a number of other very interesting paintings in our early American department including three portraits by Peter Van derlyn dated 1720-1726. We also have one of the very fine versions of the "Peter I. Min. or" and several additional outstanding items.

When you are next in the city, I hope you will come in to see some of the splendid examples of American art we have on view.

Sincerely yours,

Director

Edith T. or Halpert  
nrc.

CHARLES S. HEFERN

PHILIP WITTENBERG  
COUNSELLOR AT LAW  
70 WEST 40TH STREET, NEW YORK

February 3rd,  
1934.

Mrs. Edith Halpert,  
113 West 13th Street,  
New York City.

Dear Madam:

Pursuant to our telephone conversation  
of this morning I am returning to you herewith all  
the papers contained in your letter to me under  
date of February 1st, 1934.

Very truly yours,

PHILIP WITTENBERG,

By *Maria Lieberman*

ML  
ENC.

After to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

February 5, 1934

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I am happy to tell you that my Trustees have authorized the 1934 International Exhibition. It will be on a scale, however, so that our American section must be restricted to one hundred paintings. Because it has been necessary for financial reasons to abandon both the American Advisory Committee and the American Jury of Admission, Mr. Balken and I are struggling to make up the best list we can on our own responsibility.

Our plan is to have but one painting by each artist. We are eager to include canvases by Alexander Brook, Ernest Fiene, Stefan Hirsch, Bernard Karfiol, Yasuo Kuniyoshi, Sidney Laufman, Joseph Pollet, Charles Sheeler, Niles Spencer, and Max Weber for whom, as I remember you act as agent. I shall be in New York on Wednesday, February 28, and I should like, if convenient to you, to drop in to see you at 3:30 in the afternoon to go over the canvases by these men.

We shall try our best to open the door to a certain extent for youngsters this year, and so in addition to the painters named I should like to see canvases by the three best men you suggest. My notion is that if from my point of view we will have room for them I shall recommend them to Mr. Balken who will be in New York early in the spring to check up on my list. For the men we cannot decide upon now, I shall be able to spend a few days in New York after my return from Europe early in June.

Of course in the last analysis we can select pictures as late as the first of September, but I am more than anxious to have my list cleaned up and settled in the spring, and I am quite anxious not to leave paintings until the last moment, so that the artists send us what they feel is their best work without our having previously seen the canvas.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith G. Halpert

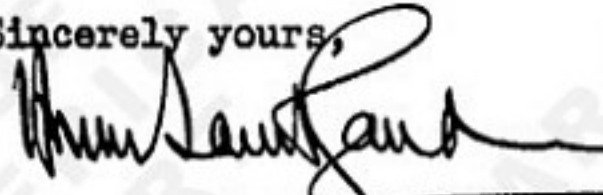
2.

February 5, 1954

In two or three instances in the last exhibition we got canvases which the public at large did not consider worthy of the painter and which the Trustees felt should not have been included in the exhibition. The Trustees have been pressing me, therefore, to be more strict in my interpretation of the rule that we invite paintings rather than painters.

Will you not let me know if the date I have set for you will be convenient and what I may expect to find in store for me.

Sincerely yours,

  
\_\_\_\_\_  
Director

B

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

CABLE ADDRESS  
METMUSART

OFFICE OF THE DIRECTOR

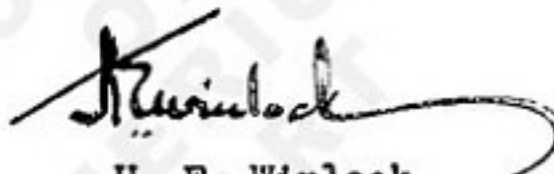
February 5, 1934.

Mrs. Edith Gregor Halpert,  
Director, The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert:

I do not feel personally qualified to express opinions on works of modern art, or in fact on much of anything outside of ancient Egypt. My title as Director of the Metropolitan Museum might, however, lead some of the less well informed to believe that my opinion had some value. I feel therefore that there is particularly good reason why I should not write appreciations.

Yours very sincerely,

  
H. E. Winlock,  
Director.

HEW:M

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February 5, 1964

Mr. Nelson Rockefeller  
PCA Building  
New York, N. Y.

Dear Mr. Rockefeller:

At last, I am sending you the complete outline. A copy was mailed to Mr. Roy this evening. There were many details to be straightened out, as both societies have constitutions which they take mighty seriously. The enclosed, to the best of my knowledge, is satisfactory to the two organizations, although I did not wish to take it upon myself to show them the report.

You will note that I changed the financial plan slightly. I increased the percentage for Rockefeller Center to 50%. My chief reason is to provide a fund for the first show, which has to cover all the expense. Since every announcement states clearly that works of art will be presented in the Municipal Art Exhibition to be presented to the city, and since a huge sum is assigned for building, installation, etc., I wanted to make some provision for purchases, through the increased percentage in the No-Jury show. It would seem curious that many works would be purchased from unknown artists, and very few from the best in the land. What do you think?

I mentioned in my letter to Mr. Roy, that it was quite some time ago when I asked for the sponsorship of the Mayor for the No-Jury show, and I think it would be best for me to broach the subject again as soon as you make a definite decision regarding the exhibition. I left the date optional, as the closing date of the First Municipal Exhibition has not been announced. There should be a respite of two weeks between exhibitions, and the latter show may run for one month, or for three weeks.

It would be a good idea to announce the No-Jury exhibition in the catalogue of the First Municipal show. Not only will this stave off criticism of exclusiveness, but it will also bring many more artists with \$3,000.

If there is anything further I can do, don't hesitate to call.

Sincerely yours,



## NEW YORK NO-JURY EXHIBITION

Report submitted by Edith Gregor  
Halpert, February 5, 1934

So that all artists who wish to do so may show their work publicly, and so that the American public may have a complete picture of what is being produced in the fields of Painting, Sculpture, and Printmaking, it is proposed that a second American exhibition be organized to follow the First Municipal Art Exhibition at Rockefeller Center.

This exhibition is to be arranged by the two existing no-jury societies:--SOCIETY of INDEPENDENT AMERICAN ARTISTS, and the SOCIETY OF AMERICAN ARTISTS. The two societies agree to combine their efforts in making this the most important open-forum exhibition held in this country.

The exhibition will be known as the "New York No-Jury Exhibition". All printed matter including letter heads, catalogues, entree cards, etc., will carry this heading, with a sub-heading bearing the names of the two organizations sponsoring the show:-- Society of Independent Artists, and Artists of America.

Each society will appoint three (or not more than five) directors to act as the executive committee, it shall be responsible for all operations in connection with the New York No-Jury Exhibition. This committee, together with one person not connected with either society will comprise the EXHIBITION COMMITTEE. The committee will be free to select working sub-committees for hanging, sales, etc., but in each case will include equal representation from each society, as well as one disinterested party.

Rockefeller Center, Inc., will assign one or more members of its own staff to transact all business pertaining to this exhibition, at the above committee - thus centralizing the responsibility.

Rockefeller Center, Inc., will lease to the New York No-Jury Exhibition rent free, the space to be used as the Forum in the R.C. Building. Also, it will furnish an office for the New York No-Jury Exhibition, so that all transactions take place under mutual jurisdiction, to insure impartial operation.

The actual policies in obtaining exhibitors will be followed - in accordance with the regulations of the two societies. There will be no jury and every artist who wishes to participate may do so, upon payment of an entrance fee of \$10.00 for membership. The members of each society and artist to exhibit three pictures not over 24" in width, or two pictures not over 36" in width, or one picture over 36" in width, or four pieces of sculpture.

To provide for unprejudiced arrangement of works exhibited, the rule set up by the Society of Independent Artists will be followed in placing the works alphabetically, the letters to be chosen by lot.

All artists entering their works assume all responsibility for loss, damage or theft, as the works are not insured, and must deliver and call for their pictures or sculptures. Entry cards must bear a waiver of claim against Rockefeller Center, Inc., and the New York No-



## NEW YORK NO-JURY EXHIBITION

(2)

Jury exhibition, for any responsibility whatsoever.

While under the conditions of the two societies, no artist who wishes to enter his work may be excluded, it is a read that, should the entries exceed the space limitations, all artists who exhibited in the First Municipal Art Exhibition in the RCA Forum, will withdraw their entries to make room for artists who had no opportunity to show in the forum.

The publicity will be handled by Mr. Folger Folger Caspell, who will continue as director of exhibition, and who will consult on all such publicity for the New York No-Jury Exhibition with the Executive Committee. In addition, he will consult with the publicity office of Rockefeller Center, Inc., and of the Mayor's office.

Whether the entries are obtained through the separate offices of the two societies, or through the office in the RCA Building, they will all be recorded in the office of the New York No-Jury Exhibition at Rockefeller Center, and the fees will remain in the exhibition fund.

An admission fee of 25¢ will be charged to all visitors to the exhibition, exclusive of certain groups, and any civic organizations designated by the Mayor.

The financial set up will be:-

All sums collected as entrance fees for members of the public, representing \$2.50 for each exhibitor, will be considered the property of the New York No-Jury Exhibition. This fund will be used for paying all costs of printing, postage, mailing, stationery, posters, cards, tickets; salaries of clerks, clerks, registrars, ticket sellers, ticket takers, salesmen, etc., and all other exhibition expenses. If the Executive Committee wishes to do so, it may engage volunteer workers for any of these functions.

50% of the gate receipts will be the property of Rockefeller Center, which will supply light, air conditioning, water, night watchman, in return, and will pay the salary of the exhibition director and his secretary. It will also include the services of its publicity department.

25% of the gate receipts will be used for the purchase of art in the exhibition, and works to be collected by the Exhibition Committee with the aid of one or more member directors. All of art thus obtained will be distributed at the discretion of the Mayor.

25% of the gate receipts will be turned over to the New York No-Jury Exhibition fund. This sum, added to the net profits of the profit resulting from the artists' entrance fees, will constitute the net profit and will be divided between the two societies according to the plan. The division will be based on the comparative list of entrants in the annual exhibitions of the past three years pro-rating the sum for each society accordingly.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

*Edith Halpert*  
Rockefeller Centre  
New York

February 5, 1934

Dear Mrs. Halpert:

I was talking to Mr. Cahill the other day about Mayor LaGuardia's First Municipal Art Exhibition which is to be held here in Rockefeller Center. He happened to tell me that he was planning to call a meeting of the members of the Committee and I took the liberty of suggesting to him that this meeting be held in my mother's gallery at her home, 10 West 54th Street. As the idea met with his approval I am writing this note to invite you to my mother's house for tea on Thursday afternoon of this week at five o'clock. I will be looking forward to the pleasure of seeing you at that time.

With best wishes.

Sincerely,

Mrs. Edith G. Halpert,  
Downtown Gallery,  
113 West 13th Street,  
New York City.

*William S. Halpert*



**COPY**

**COPY**

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February 5, 1934

Mr. John Roy  
420 Lexington Avenue  
New York, N.Y.

Dear Mr. Roy:

Both societies have had several meetings, since our conversation of last week, and I believe that the enclosed outline covers all points of dissension to the satisfaction of both organizations.

As soon as you make the decision regarding the details involved, will you please let me know. The Salons of America made tentative arrangements for an exhibition at the Anderson Galleries, but certainly prefer the Forum. They have a cancellation clause and can make amicable arrangements with the galleries, if the New York No-Jury Exhibition is definitely agreed upon by the end of this week.

Just as soon as you say the word, the two societies will appoint their committees, who will work with you directly - and I shall step out of the picture.

Although I obtained the consent of the mayor's office for the sponsorship of the second show, it will be necessary to call it to LaGuardia's attention again to make certain that his name may appear on the stationery, etc. My conversation with Mr. Stone of the mayor's office, took place quite some time ago. I shall be glad to attend to this matter if you wish, and shall be delighted to help in any other capacity.

Sincerely yours,

Edith Gregor Halpert

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February 5, 1935

Whitney Museum of American Art  
10 West 8th Street  
New York, N. Y.

Gentlemen:

Please add to our consignment of January 25, 1935, the following item, called for on Monday, February 5th.

oil Joseph Stella	New Jersey Smoke-
	stacks, 1930
	insurance
	\$700
	500

Sincerely yours,

Edith Gregor Halpert  
arc

Director

**ARTHUR EDWIN BYE**  
**WORKS OF ART**

BYECROFT HOLLICONG, PA.

TEL. BUCKINGHAM 56

February 6th, 1934.

The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert,

I have heard from Mrs. Atkinson of Doylestown that you are interested in a painting by Edward Hicks. I have two, one is on canvas, representing the Peacable Kingdom with a painted inscription around the border, and the other is on panel- once used as a fire screen- and represents Niagara Falls.

If it is true that you have been looking for such pictures, kindly let me know and I will send you further details.

Yours very truly,

*Arthur Edwin Bye*



Pallet

2400 South Western Avenue  
Los Angeles, California

February 6 - 1934

My dear Mrs. Haight -

At your leisure - but in not too distant future - to send enough to mail me data concerning the following artists - Haight, Emily Dickinson, Calkins, John Marin, Remond, Max Weber, Helen Frank, Bernard Sussner, Gault, Fieid, Joseph, Warkent and Stuart Davis. On type-written pages - separate or ready for quick sale.

I am going to prepare in near future a catalogue of Harmon American Galleries (Los Angeles Museum) - now composed of 50 paintings and 42 Water Colors.

To best of my ability I will include as many reproductions as I can afford - a bit costly as you know. I want a little biography of each artist - especially reproduction in important Museums or Galleries - not need about honors, prizes, medals etc.

I am going to do the job myself - quote from space & other articles I have written. If successful in sales you will also learn from me about certain pictures - can not do much otherwise.

Yours truly, Trotter Harrison.

Feb. 6 - 1934

My dear Mrs. Haglund

In my haste yesterday  
I mistook Joseph Pollet - I have one  
of his Water Colors - not important  
but quite nice.

Why don't you turn real estate  
agent - go to Chicago - rent my property -  
pay my taxes - give a deluded art  
collector one more chance?

Je gods! Is Eugene O'Neill  
the only American artist worth while?  
What a man! He should give the  
Immortals - in fact he is the immortal.

In haste  
Brett Harrison.

I imagine your "Pop" Hart took sufficient for  
my data.



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS  
DIRECTOR

February 7, 1934

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I find that in helping to formulate plans for the 1934 International Exhibition I have neglected to answer your letters of January 27 and February 2 concerning the Alexander Brook Exhibition and the possibilities of increasing our list of pictures.

Your list of January 27, with the additions and corrections, totals forty-seven paintings. I believe that we should not count on more than forty-six. I would suggest, therefore, that if you have not already done so, you do not write Dr. Saklatwalla for his picture, "Pink Pitcher." Later in the spring we are to have an exhibition of Dr. Saklatwalla's collection and hope to include the canvas in that show. If you have written him, we can explain that we would rather save the painting for the later show.

We have already had assurance from the Art Institute of Chicago that we may have "The Children's Lunch," and from the City Art Museum theirs for "Belinda Standing."

We have not yet heard from Mrs. Rockefeller to whom we wrote last week asking for "George Biddle Playing the Flute" and "Donita Ferguson." Mr. Armin Riley has not answered either, but perhaps you have heard from him or know his present whereabouts.

Today we are writing to the Whitney Museum, Mr. Stern, Mr. Lehman, Mrs. Howard, Mr. and Mrs. Shaefer, the Washington Junior High School, Mrs. Etnier; and Mr. Braun's secretary, Mr. Channell.

We are asking the Whitney Museum for the loan of "The Red Jacket," "Bouquet No. 1," and "Bouquet No. 2." We are hoping to get all three and in that case "Girl with Flower," which is going to Venice, will not be so great a loss, comparatively speaking.

The Corcoran Gallery has written us that they are telling Mr. Brook that their painting, "My Wife," may be retained at your gallery until the pictures that you are shipping are ready to come.



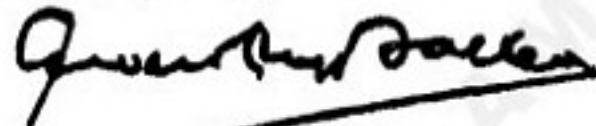
Mrs. Edith G. Halpert - February 7, 1934 - 2

We are glad to have the new list of titles, including the additions, and to know that "Guest Room," which is to come to us, is the same as "Interior, 1928" illustrated in the brochure.

I think the list is now straight in our minds.

The group of photographs with copies of newspaper clippings which you spoke of sending us has not yet come, but we are looking forward to receiving it soon. I think Mr. O'Connor has a good deal of publicity material on Brook on account of his having received the Lehman Prize, but I have asked him to get in touch with you concerning any particular notices and photographs he will need for this exhibition.

Sincerely yours,



Edward Duff Balken  
Acting Assistant Director

S:G

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**COPY**

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February 7, 1934

Mr. Nelson Rockefeller  
RCA Building  
Rockefeller Center  
New York, N.Y.

Dear Mr. Rockefeller:

Will you be good enough to have added to my report on the "New York No-Jury Exhibition" the two following clauses.

1. (to follow Paragraph 3 in original report)  
In the catalogue which will bear the name of "New York No-Jury Exhibition" one page will be assigned to each of the two organizations. This page will bear the heading of the Society of Independent Artists (or Salons of America) with the names of all the directors and any explanation of the aims and purposes of the Societies respectively.

2. (to follow Paragraph 1 on Page 2 in original report)  
It is agreed that the exhibition committee will refuse to put on exhibition any works which are considered offensive; that is salacious or attacking the church or the flag. Such decisions will be left to the exhibition committee who will confer with the one or more members of the Rockefeller Center staff appointed to transact all business pertaining to this exhibition.

As soon as you arrive at some agreement regarding the report in its complete form will you please advise me so that the matter may be referred to the designated member of each society.

Sincerely yours,

Edith Gregor Halpert

ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

February 7.

Dear Mrs. Halpert

I have decided regretfully not to acquire the ~~Webber~~ just now. If you still have it six months from now I shall undoubtedly get it. The reason is this in addition to the O'Keefe I have two other important pictures partially paid for and I'm afraid to get in any deeper. By August I hope to have two of the three "paid in full" and then I shall gaze anxiously in the direction of the Webber.

It more I see of the Marin. O'Keefe shows that better I like it. And I have grown very fond



of Burns. I may let the museum have  
it a little while to bolster up their  
American section.

With cordial greetings.

Sincerely,  
Robert Tannahill

H. I. & L. COHEN  
COUNSELORS AT LAW  
220 BROADWAY  
NEW YORK

HYMAN COHEN  
LAWRENCE COHEN

TELEPHONE  
CORTLANDT 7-3100

February 8th, 1934.

Downtown Galleries, Inc.  
113 W. 13th Street  
New York City

Att. Mrs. Edith G. Halpert

My dear Mrs. Halpert:

I regret to state that up to the present writing I have received no reply from Art Young to my recent demand from him in the Braxton Galleries, Inc., Bakrupt matter.

Writing letters and making demands upon him seem to be of no avail and as stated to you in my previous letter prosecution of your claim will have to be made in California and by California attorneys.

If there is any further information you may desire in connection with the above matter kindly communicate with me and I shall be glad to take same up with you.

Yours very truly,



HC:YM

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February 9, 1934

Mrs. John . Garrett  
Evergreen House  
1515 North Charles Street  
Baltimore, Md.

Dear Mrs. Garrett:

Please forgive me for not having answered you sooner but I was out of town and am writing at my first opportunity.

In the meeting I have mentioned the matter of the collection of the artists and to the artists who are public spirited. The reaction was somewhat disappointing to me. The artists all agree that they cannot possibly undertake an expense of transportation and insurance no matter how small it is. Of course it is logical that at this particular moment when they are all pressed for funds. Furthermore, they did not wish to ask any of their patrons to undertake the financing; as they feel it would be more advantageous to them to have the state officials purchase some of art from them directly and give them the funds. The collectors to whom I spoke felt the same way. Over one seems to be under the impression that it is more important to see artists alive here at the moment than to spend funds for art in a country where there is so very Chauvenistic a spirit in relation to art.

I spoke with Mrs. Rockefeller about her folk art collection. She mentioned that she had been corresponding with you and explained that the collection is on tour and would be for a long period. However, if it could be arranged to see the expenses should be very low to lend our collection and a number of outstanding objects in private collections at the moment. Several of the Russians whose name I should be able to furnish also have excellent paintings and sculpture of the folk art type.

Perhaps we can work out something after all. However, it seems a very discouraging situation in view of the fact that the consensus of opinion is a need to spend money to impress the French with the American artists who so hate it.

Very respectfully,

Winthrop Dyer,

Director

With Gr- or Bert



WILLIAM ROCKHILL NELSON GALLERY OF ART  
(THE WILLIAM ROCKHILL NELSON TRUST)

Office of  
PAUL GARDNER  
DIRECTOR

KANSAS CITY, MISSOURI  
CABLE ADDRESS: NELTRUST

10 February, 1934.

UNIVERSITY TRUSTEES:

J. C. NICHOLS  
HERBERT V. JONES  
ARTHUR M. HYDE

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Mrs. Edith Halpert,  
Downtown Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

I was so happy to learn that we are to keep the Peale "Bath" and want to thank you for making it possible. I feel with you that it is a very important landmark in American painting.

We are getting ready to return the material from our opening loan show. Everything has been packed and will be shipped by Monday at the latest, express prepaid. I do want to take this opportunity to thank you for your help and cooperation in making it a great success. I wonder if you have any instructions for the return of the Zorach sculpture. If there is any chance of its being lent anywhere near here, we can keep it indefinitely if it will be of any help to you.

For April I am planning a loan show of contemporary American men, only about eight or ten, and want to have at least six canvases by each man, as I believe that in that way our public can have a far better idea of the individual artist's work. Among them, I am planning to show Alexander Brooke, Charles Sheeler and Mr. Halpert. I wonder if you can help me to get representative canvases by them. I should like so much to include their self-portraits that were recently shown at the Whitney Museum as they seemed so revealing to me. I am hoping to get back to New York in a few weeks as I should like to look over all the canvases that are coming, but if you can, you might be thinking of a group by the above men.

I feel of course that in a way it is an imposition to ask dealers to lend us modern things that we cannot ourselves purchase, but I am sure that in the near future that we shall be able to form a group of friends of American art, and so secure the work of living men for our permanent collection.

Any assistance or suggestions on the above show that you can make will be most gratefully received.

Very sincerely,

*Paul Gardner*  
Director.

*AGA*

February 12, 1934

Mr. Arthur Edwin Bye  
Byecroft  
Holicong, Pa.

Dear Mr. Bye:

If it is possible to send us either the original printings or if that is not feasible send photographs of the two paintings of Edward Hicks.

We have quite a group of his works on hand but if the examples are good and the prices are within our immediate possibilities we shall indeed be glad to consider them.

Sincerely yours,

Director

With Greer Halpert  
enc.



American Folk Art Gallery

Feb. 12 - 34

Madam.

Would you be interested in buying  
a Rooster Weather Vane, in perfect CM. mill  
sketch below, - price \$10.00  
All cast in a some kind of white metal, painted  
Red, White & Green.

16 in. high  
16 in. long



Yrs Truly  
C. M. Heffner  
231 Walnut St.  
Reading Pa.

This is an Old  
One.

This will give you an idea.



COPY

COPY

February 12, 1934

Mr. Lester Stone  
Office of the Mayor  
City Hall  
New York, N.Y.

Dear Mr. Stone:

Permit me to thank you for all your kind courtesies.

As I mentioned in our telephone conversation I am sending you a copy of the Art News issued on Saturday, February 10th. An editorial regarding the First Municipal Art Exhibition appears in this issue. The newspapers thus far have not handled the announcements very satisfactorily but I think this article written by a member of the Art News staff explains the object intelligently.

Numerous letters have arrived from distinguished artists throughout the city expressing enthusiastic appreciation of Mayor LaGuardia's sponsorship. It is the most significant event from the point of view of the artists and the public and the Mayor's interest will do more toward furthering the welfare of the artists and public appreciation than anything that has occurred heretofore.

I am enclosing the letter from the Fifth Avenue Coach Company. Mr. Wood, the President, refers to a contract which exists between the city of New York and his company. However, it is likely that this refers to general advertising of a nature relating specifically to a private enterprise. Inasmuch as this is a Municipal event for the benefit of New York City tax payers perhaps the interpretation of the contract in this light will make it possible to use the placard on the bus. The wording can naturally be approved by your office and the Coach Company. I sincerely hope that such an arrangement is possible as we do want to make this occasion one of general interest to all the people in the city.

I have also arranged to have Miss Peggy Bacon, one of our leading American artists call at your office at 10:30 Tuesday, February 13. I can guarantee that she will not disturb Mayor LaGuardia in the least as she is accustomed to making quick sketches of persons in action.

Sincerely yours,

Edith Gregor Halpert

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February 14, 1934

Mr. A. E. McVitty  
Princeton, N. J.

Dear Mr. McVitty:

Now that the Alexander Brook exhibition has closed perhaps you would be interested in having one or more of his paintings sent to our home on approval. I understand that you were interested in "King's Beach", "Summer Wind", and "Green".

It is so much better to judge paintings in our own environment that I would suggest sending any of the above to our home. Of course, there would be no obligation on your part as we are very glad to do this.

May I hear from you.

Sincerely yours,

Edith Greator Halpern  
Director

February 12, 1934

Mr. C. Philip Boyer, Director  
Mellon Galleries  
27 South 15th Street  
Philadelphia, Pa.

Dear Mr. Boyer:

Charles Demuth called on me several days ago and asked to have his check made out in our name. Will you, therefore, be good enough to do so? I hope that we will receive your check very shortly as you promised that the matter would be taken care of two weeks after my visit.

Sincerely yours,

Director

Edith M. Halpert  
nrc



February 13, 1934

Mr. Walter Arensberg  
7065 Hillside Avenue  
Hollywood, California

Dear Mr. Arensberg:

Several days ago Mr. Block spoke to Len Shahn regarding your interest in his work. I am enclosing two catalogues of exhibitions held within the last two years. There are several reproductions but I am glad to send you photographs of any other paintings listed which may interest you.

The Gouache-paintings group has been considerably reduced as fifteen of the paintings were sold but we withheld at the time some of the best in extent and quality which are now available. The price range in the two groups is from \$75 to \$200. If you wish I shall be glad to send you a few paintings as the quality of these gouaches is so difficult to reproduce in photographs. They are remarkable works not only in conception but in execution and I am very eager to have you see them.

Won't you please let me know whether you wish to have photographs sent to you, or paintings. There will be no obligation on our part if you decide on the latter as we are very glad to make such arrangements, if desirable.

I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

February 13, 1934

Mr. Edward Luff Balken  
Carnegie Institute  
Pittsburgh, Pa.

Dear Mr. Balken:

Mr. More of the Whitney Museum advised me that he was writing to you to announce that the two flower paintings by Brook will be available for our exhibition. I have also heard from Dr. Saklatvala regarding "Pick Pitcher" and understand that it is to be omitted from the show. Mr. Brook is communicating with Mr. Armin Kile, and I shall advise you immediately upon receipt of word from him regarding his painting. Otherwise, our list seems to be in good shape.

The photographs were not sent out as it is thought it advisable to wait until the complete set is available. They will be addressed to Mr. O'Connor who will also receive clippings from the present exhibition at the gallery.

The Brook Show promises to be such a great event at Carnegie Institute that you may have to put on special trains for out of town visitors. Incidentally you had better decide about your Brook acquisition as there is such great interest in the remaining pictures that you may lose the example which you wish to retain at Carnegie. Do not take up your mind definitely to acquire the "Tragic Muse" while it is still available. It would be a shame to lose this remarkable canvas as it definitely belongs in Pittsburgh; even the key of the picture is appropriate. One of the western museums is negotiating for one of the large paintings and while I am shifting interest to "Summer Wind" it is likely that the decision will be in favor of "Tragic Muse". We can send it on to you immediately for the consideration of our Board. Paintings of this type do not appear in the market frequently and I strongly urge you to make your decision at once.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



ARTHUR EDWIN BYE  
WORKS OF ART

BYECROFT HOLICONG, PA.

TEL., BUCKINGHAM 56

January 13, 1934.

Dear Miss Holpert,

The two paintings of Edward Hecks, one set in a cruetum, at present, to be shipped you, as some slight restoration is necessary. When this is done, I will have photographs made and send you.

The other is a fire screen, or uas, or canvas, and represents the Peacocks Kingdom, with animals, I believe "The Renaissance Galleries" supplied you with one, very similar, which previously belonged to me. It is the same size, and differs merely in having a stone archway separating the animals from the scene beyond. The inscription is the same.

The other is on boards, and is an imaginary view of Niagara Falls. The inscription around it says so, as you could not know it. It is a very quaint and interesting exception.

I will let you hear from me further, later on.

Very truly yours,

Arthur Edwin Bye.



CITY OF NEW YORK  
OFFICE OF THE MAYOR

February 13, 1934.

Mrs. Edith G. Halpert,  
First Municipal Art Exhibition,  
The Forum, R C A Building,  
Rockefeller Center, New York City.

My dear Mrs. Halpert:-

With reference to your request for posters on the outside of the Fifth Avenue Coaches, I am afraid, judging from inquiries I have made, that it will be impossible to comply with your request.

The rule against such signs is a blanket order of the Transit Commission, as well as being contained in the contract with the Coach Company, and while it could be gotten around by having the Police Department ignore it, for your Exhibition, that Department feels such a precedent would result in numerous similar requests for such dispensation.

Very truly yours,

*Lester B. Stone*

Lester B. Stone,  
Secretary.

s/g

*Edith*

February 13, 1964

Mrs. E. B. Leete  
Guildford, Conn.

Dear Mrs. Leete:

Mr. Gough referred me to you regarding the two paintings by Ralph Earle.

I have a client who is very much interested in the work of this painter but of course like every one else he is looking for bargains at the moment.

I have a definite feeling that he would be interested in acquiring the two paintings of which photographs were left with me by Mr. Gough. It is difficult however, to set my decision until the paintings are seen.

Will you therefore please let me know whether it is feasible to send these two paintings to us on approval. I can promise action within two weeks after receipt of the paintings. I may add that I feel reasonably certain that I can dispose of these pictures if the price is right.

Won't you let me hear from you soon as this client is planning to sail for Europe in a month or so.

Sincerely yours,

Director

Edith Grejor Halpert  
nrc.

February 15, 1934

Mr. Robert Samuels, President  
Antique & Decorative Arts League, Inc.  
598 Madison Avenue  
New York, N. Y.

Dear Mr. Samuels:

Thank you for your kind invitation to the Antique and Decorative Arts League dinner.

As we are not members of your organization and as conditions are not such that we can make any financial gestures at the moment, I am afraid that we cannot make the contribution which we should very much like to do.

I hope your dinner is a great success.

Sincerely yours,

Director

Edith Gregor Halpert  
nec.



February 1, 1954

Mr. Homer Saint-Gaudens, Director  
Carnegie Institute  
Pittsburgh, Pa.

Dear Mr. Saint-Gaudens:

Mr. Kuriyoshi is very glad to accept our invitation to exhibit in the forthcoming International.

I am delighted that you put over this exhibition and I was sure that you would. When you come to see me on February 28th I shall have a comprehensive group of paintings for our selection of the artists listed in your letter of February 5th. At the same time there will be paintings by Katherine Schmidt, Dorothy Varian, Ernest Pienne, George Ault, Stuart Davis, Nicolai Cikovsky, Henry Moore, and others. I enclose for each and several dozen of artists who have not appeared in your exhibitions heretofore.

I think it is an excellent idea to reduce the number of paintings by each artist so that some of the new white hopes can be admitted.

In some cases, it may be best to wait until September when a new crop will be available. As a matter of fact, since the Municipal Art Exhibition opens on February 27th it may not be a bad idea to visit the show during your stay in New York and make an additional selection there as many of the best canvases by the respective artists will be in this important exhibition.

In any event I look forward to seeing you on Wednesday, February 28th, at 3:30.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc

TELEPHONE  
WICKERSHAM 2-5900

McVitty

THE BARCLAY  
111 EAST 48TH STREET

The Down Town Gallery  
Gentlemen  
Thank

you for your letter.

If economic conditions were more favorable than they are, I would take advantage of your kind offer & have you send down to Princeton several of the Brook paintings.

The Summer wind is

the one that I like best,  
but it is out of the question  
for me at this time.

Some day I hope to  
get one of his figure  
pieces.

Yours Very Truly  
Albert Gruenitz

Feb, 15, 1934



**COPY**

**COPY**

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February 16, 1934

Mr. G. A. Baldini  
259 West 14th Street  
New York, N.Y.

Dear Mr. Baldini:

Confirming our telephone the First Municipal Exhibition will be held at Rockefeller Center for a period of a month opening on March 5th, 10 P.M.

Mayor LaGuardia has kindly consented to broadcast at 10:30 and there will be an additional program which has not been completed. We are very eager to make this a grand municipal event by incorporating other artistic factions with the art exhibition. Our main object at the moment is to include a city orchestra to be known as such to play symphonic music for the visitors and if possible for the broadcast. Any time between 10 and 12 except the period during which the Mayor will speak will be satisfactory as long as it fits in with your plans.

There will be no admission charge whatsoever and therefore your requirements will be met in this connection. A special orchestra pit has been designed and the measurements are x .

Because of Mayor LaGuardia's special interest in music and also because the visitors would certainly enjoy such entertainment it would be a very fine gesture to the city and to the artists who are taking part in this important exhibition.

If there are any expenses involved - I understand the musicians are paid by the city - the exhibition committee will be glad to take care of such incidentals as we do want to make the opening a great event in New York history.

Sincerely yours,

Edith Gregor Halpert

HARVARD UNIVERSITY  
FOGG ART MUSEUM  
CAMBRIDGE, MASS., U.S.A.

February 16, 1934

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
113 West 13th Street  
New York, New York

Dear Mrs. Halpert:

I certainly owe you an apology for my failure to write to you sooner. I know Miss Crowley acknowledged the receipt of Mr. Sheeler's picture at the time I went to Hartford. I had to be away for two days and since I have come back, I have been so busy that my correspondence has suffered. Another reason for the delay is that I have found it very difficult to make up my mind on this matter.

Mr. Sachs and I have finally decided with regret that we had better not buy the Still Life by Mr. Sheeler which is here. I find that my colleagues who teach painting are not as enthusiastic as I am about the picture. Their opinion is entitled to consideration, for if we bought the picture, its greatest use would be to help these professors in their teaching. Moreover, the picture is so large and is so different from our other pictures, that it would be difficult to hang it and, as you know, we practically never exhibit modern oils anyway except when we have occasional temporary exhibitions of modern oils and water colours.

In spite of all these reasons against buying it, I have liked it enough to hesitate a long time before making the final decision. I have enjoyed having the picture in my room all these days and shall miss it very much when it is gone.

Will you please give my regards to Mr. Sheeler and tell him how sorry I am, for I know that he will be disappointed. I hope we can still get one of his paintings, for Mr. Sachs and I like his work so much that we want to have him more fully represented at Harvard than he is.

Yours sincerely

*Edward W. Forbes*

Edward W. Forbes



**COPY**

**COPY**

February 16, 1934

Mr. John Roy  
420 Lexington Avenue  
New York, N.Y.

Dear Mr. Roy:

I am returning your original contract for the No-Jury Exhibition.

Attached you will find the new contract acceptable to both parties as agreed at a meeting held in my home on Sunday, February 11th.

The additions made are under-scored and the omissions are indicated in every case.

I took it upon myself to add the last two lines in Clause 1. I think this is very important so that neither Mr. Sloan nor Mr. Gaylor nor any other member of either organization will be free to make statements to the press. As a matter of fact this clause may be made stronger in this connection.

The ten artists who represent the two societies have been selected and are listed in Clause 4.

I overlooked referring to Clause 2 in which I changed the wording as the original was not a customary description.

In Clause 6 the committee made an objection and I inserted the "Responsibility Clause" which should be worded at your sole discretion, while all the other descriptive matter should be judged by your office as well as the committee. All the other corrections on page 2 are self-explanatory but I want to call your attention to Clause 9 which changes the tenor of the regulation inasmuch as the committee insisted on entering every artist who wished to be included but agreed to refuse the entry of those represented in the First Municipal Show to one medium sized picture.

I struck out the term entrance fees as the committee found it confusing, misconstruing the term as gate receipts. "Membership Dues" explains the arrangement.

I have also removed all references to insurance which you included in Clause 13 as this was previously covered in Clause 6.

Although everyone agreed that the membership dues would cover all costs the committee specifically mentioned that it could not undertake any deficit as neither Society had any funds, therefore a correction was made in Clause 14B specifying that the purchase funds would be reduced to meeting the deficit but in any event there would be at least 10% available for purchases.

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**COPY**

**COPY**

Mr. John Roy

-2-

February 16, 1934

In speaking with Mr. Robertson today I suggested that unless the First Municipal show actually takes place that the No-Jury exhibition be completely withheld. As a matter of fact, my arrangements with Mayor LaGuardia was for the exhibition of the leading American artists and the No-Jury plan was subsequent. It would be absurd to start the gallery with an exhibition of unknown artists. Likewise, if any of the protesting artists refuse to show in the first exhibition it would be rather inconsistent to show in the same place in the second show.

When the new contracts are drawn up, may I suggest that you send a copy to each of the following:

John Sloan, President Society of Independent Artists  
Hotel Judson  
53 Washington Square South  
New York, N.Y.

Wood Gaylor, President Salons of America  
10 Van Nest Place  
New York, N.Y.

Sincerely yours,

Edith Gregor Halpert

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FEDERAL CIVIL WORKS ADMINISTRATION  
CITY OF NEW YORK

CIVIL WORKS SERVICE  
259 West 14th St.  
New York, N. Y.

Grace H. Gosselin, Director

Tel. WAtkins 9-8180

February  
seventeenth  
19 34

Miss Edith Gregor Halpert,  
113 West 13th St.,  
New York City.

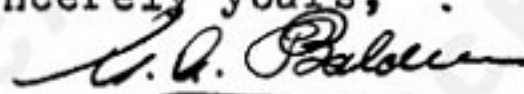
Dear Miss Halpert,

Replying to your letter of the 16th, please be informed that we have assigned to you the University Concert Orchestra, Harry W. Meyer, conductor, for a concert to take place in the Forum of the R.C.A. Building, Rockefeller Center, on Monday evening, March 5th, at 10:00 P.M.

For your information, this orchestra consists of 66 musicians, and it will be necessary for you to have chairs for them. The musicians will bring their own music stands, but you must see to it that there is sufficient lighting in order that the musicians may read their parts.

It might be well for you to have a chat with the conductor, therefore I suggest that you get in touch with him. His address is, 1305 East 64th Street, Brooklyn. Unquestionably, you and he should consult one another as to program for the evening. Please let me know the result of your consultation.

Sincerely yours, .



G. A. BALDINI  
Director of Musical Activities.

GAB:LB



COPY

COPY

February 18, 1934

Mr. Harry L. Hopkins  
Advisory Committee of the  
Treasury in Fine Arts  
Treasury Building  
Washington, D.C.

Dear Mr. Hopkins:

The First Municipal Art Exhibition, sponsored by Mayor LaGuardia, opens at Rockefeller Center on February 27th, with a special invitation program.

This exhibition, arranged by the officials whose names appear on the letterhead, will include approximately 500 of the leading, living artists identified with the New York art world, representing all schools, all phases, and all media in American art. This is planned as a great event for the American artists, the American public and New York City, and will serve as a continuation of the present Fine Arts Program inaugurated in Washington. It will serve also to stimulate sales for the living artists.

Mayor LaGuardia will broadcast on the N.B.C. net work at 10:30 p.m. and each member of the exhibition committee will make a statement in the radio program. It is hoped that Governor Lehman will be present or will send a message to make this a great official event. A letter is being sent to President Roosevelt asking for his support and for a message at the opening.

It is a special wish of the exhibition committee and all the artists, that you be present at this function. We all feel that a statement from you that evening will help the cause tremendously and will help all the living American artists in their effort to continue their creative work. As a member of the Advisory Committee in Fine Arts and representing the most important work that has yet been done in relation to American art, we sincerely hope you will speak.

I look forward to your reply.

Sincerely yours,

(signed)

Holger Cahill  
Director of the Exhibition

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



February 19, 1954.

Mr. G. A. Baldini,  
250 West 14th St.  
New York City.

Dear Mr. Baldini:

The plans for the First Municipal Art Exhibition have been changed again and the original opening date of February 27th instead of March 5th will be effective.

Thus the information I furnished in my letter to you dated February 16th is incorrect. Under the present circumstances, would it be possible to have the municipal orchestra, preferably a small group, for the evening of February 27th. In talking with the architects on Saturday they suggested that in view of the fact that all broadcasting must be made from the orchestra pit, there will be facilities for only twelve to eighteen musicians. Furthermore, as I advised you, the M.B.C. Studios are taking charge of the broadcasting.

I should be very grateful to you if you will advise me by return mail about this matter. A self addressed envelope is enclosed for your convenience.

I thank you.

Sincerely yours,

as

*sent to all dealers* February 19, 1934.  
*dictated by KSH*

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th St.,  
New York City

Dear Mrs. Halpert:

The First Municipal Art Exhibition will open to the public on February 28th, but a private viewing will be held on the evening of Tuesday, February 27th, at nine-thirty.

About five hundred painters, sculptors and print makers, of all schools have been invited to exhibit. The Exhibition Committee listed above, was responsible for the selection of artists participating. The conditions for inclusion were that the artist should have received recognition from major museums, and should be identified with the New York art world. Furthermore, the artist's name had to appear on four of the lists presented by the members of the Exhibition Committee, or, in cases where the names were submitted by dealers, artists, or organizations, had to be approved by four members of the committee in each instance. The complete list of artists invited will be published shortly.

Now that the physical arrangement of the exhibition is complete, and the hanging committee of fifteen artists begins to function, attention is being directed to one of the major purposes of the First Municipal Art Exhibition. Plans are under way for the organization of an effective sales program, in which it is hoped the dealers will co-operate.

Signs stating that all exhibits are for sale will appear in the various galleries. Four clerks will be on floor duty from ten to ten daily to furnish information to all those interested. In addition, trained salesmen will be on duty throughout the duration of the show to stimulate and effect sales. These salesmen will receive a weekly drawing account, and it is suggested - with the approval of the dealers and artists - that a 5% commission be allowed the salesmen by the dealers or artists whose works are sold. This practice, we believe, will encourage greater effort on the part of the salesmen.

Mayor LaGuardia and other officials will speak on the NBC network on the opening night. If it were possible to announce a number



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

of actual sales and the names of the buyers at the time, it would serve as an ideal sales stimulus and would encourage purchases among those present as well as throughout the show. With this idea in view, the exhibition galleries will be thrown open to dealers who will be welcome to come with their clients from 2 to 6 P.M. February 27th preceding the private opening. If each dealer made several sales, and reported such sales to the floor clerks in charge, the announcement would be made during the opening ceremonies.

Thereafter, for the duration of the exhibition, dealers, or their representatives, may bring their clients to the Forum, and may make sales at their own discretion. No commission will be payable to the salesmen, of course, where sales are effected directly by the dealers, but such sales will have to be reported to the floor clerks to avoid duplication.

Sales suggestions will be welcomed and the greatest cooperation will be given to the dealers in this connection. If you consider it desirable to elect a special sales committee of dealers whose artists are represented in this exhibition, please communicate with me. I shall be glad to make whatever arrangements are satisfactory to all concerned.

Invitations for the private opening are now being addressed. If you desire to add some names to this list, will you be good enough to send them in at once.

Sincerely yours,

*Holger Cahill*

Holger Cahill  
AS

Director of the Exhibition

(initialed by Scott for HC's signature)



2400 South Western Avenue  
Los Angeles, California

Feb. 18, 1934.

My dear Mrs. Halpert

Thanks for your prompt answer in  
replying to my appeal. No date will be  
of great service in expediting my data.

I will compile, edit and write  
(my little writing) the entire catalogue - one  
part for Old paintings - 2<sup>nd</sup> part for American  
Water Colors exclusively.

The main purpose of catalogue is  
to get into type for my own self-protection - the  
contract which governs all our Museum  
collections - a lot stupid reading of course - so  
I will try to make the biographical data and  
as many reproductions as I can afford more  
interesting all out of my own purse as the Museum  
will keep out of all financially.

It will require several weeks if not  
even months to complete the job.

I cannot quite decide which of the  
American Water Colors to reproduce - will select a few  
in any event.

- 1 - Aunt - Jefferson Gate - 2 - Stuart Davis. In Cuba.
- 3 - Charles Demuth, Old Hunter - 4 - Triun. Rick Judd -
- 5 - Inver - English Home - 6 - Halpert - Mamma Cost
- 7 - Kuhn - Culture and Girl in Landscape - 8 - Weber - Landscape -
- 9 - Wadsworth - Man and Woman - 10 - Jorach - Rainy Day  
and In Marina.

- 11 - Pop Hart. Can you guess at Mexican pictures.  
West Indian scenes.  
Prior to 1926 or 1928  
When I bought them
- 12 - Kroll - Nudes on Red Chair.

Perhaps you know date of Halpert's oil painting  
Toledo (Spain) Cathedral 46 x 36 -

Do not take much trouble - just as if you were  
leaving here & there.

I am doing this: Under Coll: I write name of artist  
and the date of Halpert's.

Under list: I sometimes have trouble dipping up anything printed.  
Of course I have most of the special books -

I may have to write for more data - now & again.  
Where possible I would like to get date when  
picture was done - or as close as I can.

At any moment I may drop in & leave  
as I now am working on the Walter letters.

I may include a few on opposite page now.  
Perhaps credit will remember approximately.

As to future purchases - No moment  
I can raise cash - I do want a few new  
things for substitution - a thing I have to do -  
picture for picture under contract I made.

I have in view Alexander Brook -  
Polanski - Hartley - Whittles and some others of  
your artists. Always provided I first can sell  
out here - I rather think I will sell during  
1934 - When I have cash I get - I will  
tell you - then you can see what can be  
done. For bad but I pledge you my word I  
have no available coin - No catalogue will out of  
what I have here - I must reimburse myself  
somewhat later.

all this time - I am steady and  
scheme - trusting for good fortune to help me  
out.

Yours truly  
Percy Harrison.



February 19, 1934.

Mr. Kenneth Hyatt,  
R.C.A. Building - room 4221,  
Rockefeller Center,  
New York City.

Dear Mr. Hyatt:

Is Mr. Roorda taking charge of the gallery routing? This was discussed sometime ago and he was planning to indicate specific directions through the galleries by means of arrows. It is very important in order to give all the artists an equal advantage in having all the rooms visited.

The felt numbers, arrows and letters for "no smoking" signs and for signs stating all exhibits are for sale - inquire at clerks' desks, etc. have to be ordered. I believe Mr. Roorda has the name of the company furnishing such material. Otherwise Miss Miller can obtain it from Mr. Barr of the Modern Museum where felt letters and numbers are used from time to time.

It will also be necessary to rent for a short period a giant keyboard typewriter for making labels for the exhibits. Miss Miller has a sample of the card and can arrange to have these typed for all the pictures and sculpture in the show. I would suggest that this typewriter be obtained not later than Wednesday when the work can commence.

Sincerely yours,

February 19, 1934.

Mr. Leon Kroll,  
39 West 67th St.  
New York City.

Dear Leon:

Mr. Martins is organizing the N.B.C. program for the opening night and wishes to have the following persons make short addresses after Mayor LaGuardia gives his talk. An official announcer of the N.B.C. Studios will introduce the speakers.

Mayor LaGuardia  
Harry Hopkins  
Mrs. Force  
Alfred Barr  
William Fox  
Herbert Winlock  
Leon Kroll  
Harry Watrous  
Holger Cahill (or substitute)

Miss Woodard is arranging for a message from Gov. Lehman in the event that he cannot be present in person.

Do you want to take care of the members of the committee who will be asked to speak for just one or two minutes at the opening, or would it be better to have Eddit Cahill sign such letters? He is writing to Edward Bruce to ask for a message from Roosevelt and also suggesting that Hopkins speak.

Taking everything into consideration, it seems inadvisable to have messages of this kind addressed from Rockefeller Center as an organization. These people certainly would prefer to cooperate with the artists rather than with the upper classes.

Furthermore, can you get a list of ten artists who will broadcast during the exhibition? The present plan is to have thirty speakers, one each day. Martins is communicating with the art critics and with art collectors to contrast a list of twenty, leaving ten days for artists who are to speak from their own professional angle. They should of course represent the various schools and perhaps the various media, such as painting, sculpture and print making.

Don't you think it would be a good idea to have someone stress the purchase of art? The collectors will of course take care of this in a delicate way, but each speaker should relate the possession of art to the creation of art to carry on the big sales idea.

Sincerely,



February 19, 1934.

Mr. Joseph Lilly,  
266 West 12th St.  
New York City.

Dear Mr. Lilly:

I suppose you have heard about the return of the rebels. The First Municipal Art Exhibition will go on as originally planned and will open on the 27th of February at 9:30 p.m. Mayor LaGuardia will broadcast at about 10:15.

Mr. Stone gave me a list of city officials to whom invitations will be sent. Can you please let me have Mr. Cunningham's address and any others who should be invited to the grand opening. Is it possible to indicate whether there is a Mrs. so that both members of the family may be addressed?

As you probably know, Heywood Brown is still holding out and I have been unable to reach him. If I cannot get him by Monday, we shall have to drop that plan completely and Heywood will lose his greatest opportunity for a public performance and his political career will be permanently killed.

Have you sent in the slips for Mrs. Lilly? The exhibition is being hung Tuesday morning, but the arrangements are being made Monday afternoon. Won't you please attend to that promptly, if you have not done so?

May I express my sincere gratitude to you for the great assistance you have given to the inauguration of this plan. I look forward to seeing you both soon.

Sincerely yours,

as



February 19, 1934.

Mr. Lester Stone, Secy.  
Mayor LaGuardia,  
City Hall,  
New York City.

Dear Mr. Stone:

Confirming our telephone conversation, the exhibition date is now definitely set for February 27th when the special opening will be held from 9:30 p.m.

The N.B.C. Studios will give us complete information regarding the exact timing of the program and I shall let you know by letter Monday.

Rivera, in making his statement to the United Press on February 14th, made it impossible for the artists to continue their protest as his statement had indicated that the issue, as far as he was concerned, was purely political. Naturally, while the artists are still incensed at the destruction of a work of art, they do not feel free to support the issue further as such action will be indicative of their political affiliation or rather their support of communism as such. On the other hand, other measures will be taken to continue the protest against "vandalism" but it will in no way be related to the exhibition which is the most important event from the artists' standpoint and which they cannot afford to cancel under existing conditions - particularly in view of the fact that Mayor LaGuardia has been so generous with his sponsorship.

Sincerely yours,

as

February 19, 1954

Mr. Paul Gardner  
M. Rockhill Nelson Gallery of Art  
Kansas City, Mo.

Dear Mr. Gardner:

Thank you for your letter. I too were very much delighted that the Raphaelle Peale remained in the excellent company it has in Kansas. Frankly it just about hurt me to part with this picture but since it had to be so I can think of no place where I would prefer having it.

This afternoon I have lived the group of "Americanisms". You may keep the Zorach sculpture in the district. Perhaps some art lovers will realize the importance of this is and will arrange to have it in the "Spirit of the Dance" was one of the disintegrated figures of the most suffered the same fate as the "Americanisms" and have probably read of the existing sculpture in the city. The First Municipal Museum, New York, will be in New York while the sculpture is in the city. The most important paintings and sculptures will be exhibited there.

I shall be very glad to cooperate with you in the plan you are planning. I think it is an excellent idea which all the dealers and artists should encourage. It is the only way to introduce contemporary works under existing conditions and I am sure will automatically develop an acquisitive interest in Kansas.

We can let you have a group of paintings by Charles Sheeler and by Samuel Halpert but Alexander Brook will have no paintings available during the months of April. He is having a comprehensive one man exhibition at the Carnegie Institute where 40 of his canvases are being assembled to be on view from April 7th to April 17th. Naturally his outstanding works will be there and it will be unfair to the artist and to the Nelson Gallery to represent Brook with his lesser works. We can arrange to substitute Ernest Fiene, Perceval Hartford, Max Weber or any other living artist on our list if you so desire.

The paintings loaned by us for the Whitney Museum show will be available for you and I can show them to you during your visit so that you may make your selection. In the meantime, I shall let a group of paintings by each of the men listed by you and shall have others as suggestions.



of the new listed on you and art; these efforts are anticipated.  
Your selection. In the meantime, I shall let a number of paintings on each  
for you and I can show them to you and your art; so that you can make  
the paintings joined on the new the picture which you will be able to

that is "O. 20 years"  
most things, which is "O. 20 years" on each on the other hand, which is "O. 20 years"  
table for the "O. 20 years" on each on the other hand, which is "O. 20 years"  
February 19, 1934  
Mrs. Paul Gardner - 2  
Personally, I am enthusiastic about the idea of showing several paintings  
by such artist rather than a single painting by a larger number. The  
public gets a much better picture of the artist when several of his  
works are shown at one time.

I look forward to seeing you when you come to New York.

Sincerely yours,

Director

Edith Greer Halpert  
Mrs.



W A S W O R T

Telephone 7-6421

T H E N E U M

Hartford, Connecticut

February 19, 1934

Miss Edith G. Halpert  
118 West 13 Street  
New York City

My dear Miss Halpert:

Thank you for your letter of February third. I am indeed sorry that we were unable to consider the Peale painting at the price you quoted but I am glad that Kansas City has been able to have it.

I hope that Mr. Austin can get in sometime to see the other examples of American art that you speak of.

Sincerely yours,

*Paul W. Cooley*  
Paul W. Cooley

Assistant to the Director

PWC:EH

February 20, 1934.

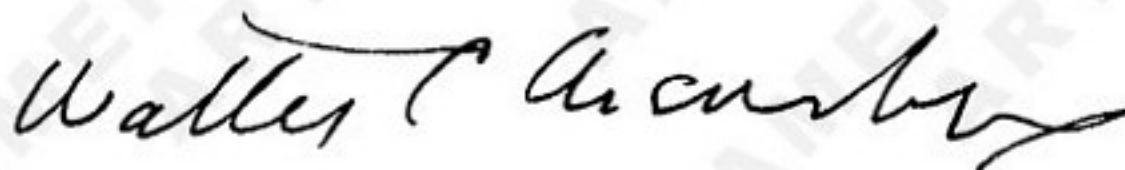
Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Mrs. Halpert:

Thank you so much for your letter in regard to the  
paintings by Ben Shahn.

As far as we have been able to judge on the strength  
of the reproductions we have seen, Mrs. Arensberg and I have been  
very interested in Mr. Shahn's work. We should be very grateful  
if you would send us photographs of some of the more important  
ones still available. After that, on the strength of any  
preference, we might ask you to send us an original or two for  
consideration.

Very truly yours,



Walter C. Arensberg.

7065 Hillside Avenue,  
Hollywood, California.

H. L. COHEN  
COUNSELORS AT LAW  
220 BROADWAY  
NEW YORK

HYMAN COHEN  
LAWRENCE COHEN

TELEPHONE  
CORTLANDT 7-3100

February 20th, 1934.

Re: Braxton Galleries, Inc.  
Bankrupt

Downtown Galleries, Inc.  
113 West 13th Street  
New York City

Att. Mrs. Edith G. Halpert

My dear Mrs. Halpert:

The letter that was sent to Art Young last month has been returned to us unopened with the notation from the post office in Los Angeles, "Not Here, Moved no address, Return to writer unclaimed". A copy of this letter contained in this returned envelope was forwarded to you at the time we mailed same to Mr. Young.

If you have any suggestions in this matter I shall be very glad to hear from you.

Yours very truly,



HC:YM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct as of the date of sale.



February 20, 1934

Mr. Robert Breckenridge  
912 North Michigan Avenue  
Chicago, Illinois

Dear Mr. Breckenridge:

On November 22nd I sent you a note indicating that you still had to arrange for our original consignment. At the time you indicated that these were out on approval and that you expected to hear from your client shortly.

Won't you please let me know whether the following had been sold? If not, please return them at once.

Arthur B. Davies	Antique Mirror	\$75
Leon Kroll	Viette	15

I look forward to hearing from you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

February 10, 1934

Mr. Joseph L. ...  
53 East 57th Street  
New York, N. Y.

Dear Mr. Lumber:

To prove ... colossal  
"hootah", ... 57th Street ask-  
ing for ... exhibition  
which is ... LaGuardia,  
Mayor of ...

In this ... will be re-  
spected ... and pre-  
sents. ... to stim-  
ulate ... for the ...  
artists to ... to start  
the ... the ...  
the ... the ...  
cial one ... January 7th.  
it or ... and officials  
in the ...

It is ... work in the  
education, of course, to ...  
erotion. ... of ...  
it or do not ... to visit the show  
before the ...

I feel ... utmost in ...  
in our ... the small  
investment to help ... art and artists.

Yours, I hope from ...

Sincerely, yours,

Director

Edith ... art  
Mrs.

February 20, 1954

Lord Luveen  
720 Fifth Avenue  
New York, N. Y.

Dear Lord Luveen:

You may recall seeing the name of P. M. M. Nichols in Kansas City. I am now the producer of that same program; protagonist of contemporary American art.

Recently I have been thinking of a program on living American artists. This program, which is sponsored by the American Council on Education, is a condition of the National Endowment for the Humanities on February 27th at 9:30 p.m. It is a live broadcast from New York City. I will be on the program with a live New York broadcast.

One of the main purposes of this program is to be sponsored by the American Council on Education for the living American artists. The program is a condition of the National Endowment for the Humanities on February 27th at 9:30 p.m. It is a live broadcast from New York City. I will be on the program with a live New York broadcast.

One year ago I was thinking of the possibility of having an American artist on the radio. I am now the producer of that same program; protagonist of contemporary American art. I am now the producer of that same program; protagonist of contemporary American art. I am now the producer of that same program; protagonist of contemporary American art.

Such a program would be the most powerful stimulus I can think of. I am now the producer of that same program; protagonist of contemporary American art. I am now the producer of that same program; protagonist of contemporary American art. I am now the producer of that same program; protagonist of contemporary American art.

I look forward to your reply and trust that you will lend us this significant cooperation.

Sincerely yours,

Director

With very best  
respects



February 20, 1964

Mrs. Julius Haass  
75 Cloverly Road  
Grosse Pointe, Michigan

Dear Mrs. Haass:

Please forgive me for not having attended to this sooner but I am hoping that during one of your visits in New York you will go through a larger group of Mook's paintings before making a final decision - although I personally think "Green Lilies" as the finest of his still lifes.

The same is true in regard to his human, a most comprehensive one. A show of Alexander Mook's work opening on April 7th. John A. Strait, and Mr. R. Gulken were very eager to include the "Green Lilies" now in our collection. Will it be satisfactory to you if this painting is sent on to Pittsburgh first and for sale from there directly to your home? Won't you please let me know.

I am so delighted that you own O'Keeffe's oil, "Hills". I think it is one of her great paintings and one which you will enjoy more and more as the years progress.

I hope we shall see you soon. You must come to the First Municipal Art Exhibition which opens on February 27th and should continue to be as exciting as it has been during the last week in relation to the Rivera fresco.

Sincerely yours,

Director

Edith Gregg Halpert  
nrc.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

CABLE ADDRESS  
METMUSART

DEPARTMENT OF THE AMERICAN WING

February 20, 1934.

My dear Miss Halpert,

I must apologize for not answering your letter of December 28 before.

I have been to your galleries several times in the past and enjoyed seeing several exhibitions of folk art which you had there. As we have recently been given a collection of Pennsylvania German decorative art which includes many examples of the naive art expressive of these untrained although gifted people, we will be able to show one phase of American folk art here within the next few months.

When I am able to get down town again I will make a point of seeing your current exhibition.

Very sincerely yours,

*Joseph Downs*

Joseph Downs  
Curator

Miss Edith G. Halpert,  
The Downtown Gallery,  
113 West 13 Street,  
New York City.

ALBERT E. MCVITTY  
PRINCETON, N. J.

My dear Mrs. Halpert

I expect to  
call Saturday morning at  
about 11.15.

It doesn't seem possible  
to acquire the Summer  
Wind, but I will be getting  
a smaller painting of  
Brooks, a little later on.

We have a small rented  
house here and 30 or 40  
paintings now in storage.  
I would like to talk with  
you about the possibility  
of showing the Brooks here.

Yours Sincerely  
A. E. McVitty

Feb. 21, 1934



February 21, 1934

Mr. Nelson Rockefeller  
115 East 67 Street  
New York, N. Y.

Dear Mr. Rockefeller:

Now that some of the excitement has subsided, I am getting back to my own business.

All the dealers agreed to start the show with a bang, by announcing many actual sales made, during the opening ceremonies. We are all writing to our friends and clients asking for purchase pledges, and the gallery at the Forum will be opened for the special purpose on Monday afternoon preceding the grand event. In order to stimulate sales among the general public throughout the exhibition, it is important that many sales are made in this manner. I have a number of pledges, and so have the other dealers.

I don't wish to take advantage of the situation, but since you will probably want to be in this group of "advance purchasers", I am enclosing our list of exhibits in the hope that you will find at least one painting or sculpture of interest. All the information is listed, and you may rest assured that the examples selected are the best available. Don't you let me know your decision. I shall be delighted to meet you there and discuss the specific objects in the magnificent gallery which should put everyone on the proper mood.

I plan to spend most of the day at the Forum, since we are closed for the holiday. If you wish to reach me by phone, I shall be there.

Sincerely yours,

Director

WCH:alpert:sf

2400 South Western Avenue  
Los Angeles, California

Feb. 22 - 1934.

My dear Mrs. Halpert

I hasten to write you to no longer bother about dates of pictures - I spent several hours at Museum inspecting the water colors - and at home running through my old files and I have most dates approximately if not exactly. I also find Samuel Halpert painted Toledo (about 1916 - and the Tempe (Marino Coast) in 1926 -

Now I had trouble in data - I used your 'space' for reference - articles by Jacob, Hirsch, Pollat, Stuart Davis etc. in addition to other outside material

I have an ample lot of books, magazines, pamphlets etc. sometimes difficult to locate but finally now available. I want to bibliography, size & dates, fairly accurate & also representation.



You can do one thing lower - not so much trouble this time.

See if Whitney Museum is anywhere near completion on the following American Artists series - advertised in last list as under preparation -

Porta Dickinson - Ernest Siene - Walt Kuhn -  
Thos. H. Benton - John Marin - Wm. Jorach -  
Bordwell etc.

I hesitate to put values almost ready for publication - so try to get it accurate, keep for safety -

Next comes question of what "cuts" to have made - for reproductions - quite costly as you know in quantities -

I will have to provide myself by available funds as time approaches for publication - I am considering the following - of interest to you -  
Walt Kuhn - 1 Jorach - Siene - Ernest Davis -  
Leon Kroll (the heads I bought from you) -  
Bruderport & Marin (from Lenium sale) -  
Porta Dickinson -

I am also positive about Pollet



not sufficiently important - Hudson (I can not decide) - Lurson (I can write nothing about him except representation in 1913 survey -)  
Cikovsky (a beautiful mask) - Hirsch -

Then as to Max Weber, Stone & Deunitt - very important but perhaps my reproductions would not look as though of great importance. If you have any suggestion drop me a line.

I really have 3 important Pop Harts - 1. 'Primitive scene' - <sup>1921</sup> Dominica - 23" x 17" reproduced in Cahill's work - 2. 'Landscape with Goats, Mexico (1928)' mentioned by Cahill - and 3. 'Market Place - San Fernando, Trinidad (1919)' - 19 1/2 x 11 1/2 inches - a superb example. I think I will decide on the first two as most important.

My other two Harts - Beachcombers (?) and Gate at Tantanpae, Mexico (1926) are nice but less impressive. My Tucumana 18 1/2 x 12 1/2 in. and 17 3/4 x 12 1/2 in. superbly.

The Museum Director intimated yesterday he would do his best next year to vindicate me for 'cuts' (by no means a promise) but not for falsifying & cutting.

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I have so far donated 27 Water Colors - but still have 17 hanging as frames - all will be mentioned in my list.

It is a pity I can not go in for  
more art at present - especially when it  
comes to American oil paintings - I did my  
original collecting between 1913 and 1926 -  
so naturally several of my men have grown  
'old hat' - That explains why I palmed the  
chance to get last fall to Lij Halpert  
and rather nice, early Max Kuehne - It was  
a sort of exchange - I helped me in a way.

Now I must complete my catalogue with promptness - I can always insert a page or more as supplement if in later years - I am improving the two galleries of American Art. I feel positive I will sell many of my original pictures in time not here - And when I do - you will hear from me.

I simply do not dare buy on time  
on credit - I want from the catalogue & get  
my money back from my first sale. <sup>Yours truly</sup> Foster Harrison



# THE DOWNTOWN GALLERY

113 WEST 13 STREET • NEW YORK  
TELEPHONE • WATKINS 9-1535

REPRESENTATIVES FOR: ALEXANDER BROOK • NICOLAI CIKOVSKY • GLENN O. COLEMAN • STUART DAVIS • ERNEST FIENE  
DUNCAN FERGUSON • ANNE GOLDTHWAITE • SAMUEL HALPERT • "POP" HART • STEFAN HIRSCH • BERNARD KARFIOL  
YASUO KUNIYOSHI • KARL KNATHS • ROBERT LAURENT • REUBEN NAKIAN • JULES PASCIN • JOSEPH POLLET  
KATHERINE SCHMIDT • BEN SHAHN • CHARLES SHEELER • NILES SPENCER • DOROTHY VARIAN • A. WALKOWITZ  
MAX WEBER • CARL WALTERS • MARGUERITE ZORACH • WILLIAM ZORACH • AMERICAN FOLK ART GALLERY

## CONTEMPORARY AMERICAN ART

February 23, 1934

Dr. Townsend Friedman,  
5135 Kenwood Avenue,  
Chicago, Ill.

Dear Dr. Friedman:

*Put in 100 leaves*

You have no doubt heard of the great art event to take place shortly. The First Municipal Art Exhibition is being held under the sponsorship of Mayor LaGuardia, at Rockefeller Center. It will include the outstanding works by leading American artists of all schools. The committee of selection comprises Mrs. Force, Mr. Winlock, Mr. Barr, Mr. Fox, Mr. Kroll and Mr. Watrous.

A major objective in arranging such a significant demonstration of American Art is to create a bigger market for the work of living artists, thus making it possible for them to continue their creative work and their contribution to American culture.

In order to achieve this point, everyone connected with the exhibition is endeavoring to make a number of sales before the actual opening. During the preview evening program, February 27th, at which Mayor LaGuardia and members of the exhibition committee will broadcast on a national network, we hope to announce many purchases, mentioning names of the buyers - if agreeable to them.

This method, we believe, will be most significant and most effective in stimulating sales throughout the show. There are works in every medium at prices ranging from \$10.00 to \$25,000.00, so that the selection is large and most representative of the best works produced during the last decade.

I am writing to ask for your cooperation in this important work. Will you pledge to make a purchase before the opening? I have made arrangements to show works on display to prospective buyers, by appointment, on February 26th. For your information, a list of the exhibits we are sending is enclosed. I should be glad to reserve any one or more of the exhibits until you choose to make a personal selection at your convenience before the actual opening. I sincerely hope you will see fit to support this idea. May I hear from you?

Sincerely yours,

*Edith Gregor Halpert*  
Director

Edith Gregor Halpert  
nro

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February 24. '34.

Did not quite agree on  
some prices + commissions  
in the Willoughby but we  
will arrange to get out  
according to your wishes.  
Now we must hand out the little

The artist's copy + you  
make a copy for me  
My dear Mrs Halpert -

Thank you for  
your letter of February 20<sup>th</sup>. I am sorry I  
did not have time to go over Brook's  
pictures with you but why does one  
never "have time" in New York? Surely  
I am delighted to have the Green  
Apples go to Pittsburgh - my only

condition, bring a catalogue of the show to be sent to me for my files.

I believe the O'Keefe "Hills" will give me much pleasure always - at present it is in Ann Arbor at a show so I scarcely feel as yet that I own it. Hope you received my first installment on the payment of it. By the way, you have never told me how quickly this must be paid in full. - I'm hoping for a little time so I can make payments on my bank stock assessments. Grand having banks closed up, isn't it? Whee! <sup>most cordially</sup> Little Haver.

TELEPHONE  
WICKERSHAM 2-5900

McVilly

THE BARCLAY  
111 EAST 48TH STREET

My dear Mrs. Holpert  
I had expected to stay in New York a few days longer, but now find that I have to go back to Princeton.

While I like the Summer Wind very much, I have decided that I cannot take it at this time.

This due to the fact that the times are "uncertain" and we have a number



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of paintings in storage,  
which we cannot hang  
in our present small house.  
Thank you very much  
for your consideration.

Yours Very Truly  
Albert C. V. V. V.

7/25/34

February 26, 1934

Mrs. A. I. Henderson  
220 East 73rd Street  
New York, N. Y.

Dear Mrs. Henderson:

I am so sorry that I was not at the gallery when you called.

As you were advised, the Brook you admired particularly was sold during the exhibition. However, Mr. Brook has just sent to the First Municipal Art Exhibition a canvas completed several days ago called "Blondy". This is so beautiful an example of Brook's work that I am very eager to have you see it before it is offered to the public.

The First Municipal Art Exhibition with a private view Tuesday evening. An invitation is being mailed to you. If you care to see this painting before the opening I should be very glad to make an appointment with you Tuesday afternoon at any time convenient to you. You understand of course that there will be no obligation on your part but I am very eager to have you see this painting which I know will be among the first works sold in this very important exhibition.

Sincerely yours,

Director

With Regard to Albert  
etc.

Paul Johnson

26 Dec. 1934.

Dear Mrs. Halpert,

In connection with your Peggy Bacon show I wonder if you would want a copy of Peggy Bacon's "Funerealities". I presume you know the book. It has an original dry point for frontispiece, and fifty facsimile reproductions of drawings. Printed on hand made paper. The edition was limited to 250 copies. We have only about 20 copies now. They were published at \$10.00. We are selling these last copies out and would be glad to let you have a copy at 50% discount. If you would want to take the whole lot we would allow you a discount of 65% - making them \$3.25 per copy.

Sincerely,

Paul Johnson.

Downtown Gallery,  
New York.

Attention: Miss. Halpert.





Downtown Gallery,  
113 West 13 St.,

N.Y.C.

Attention:  
Mrs. Halpert.

MRS. PHILIP J. ROOSEVELT  
182 WEST 58TH STREET  
NEW YORK

February 26, 1934

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
113 West 13th Street

My dear Miss Halpert:

Mrs. Philip Roosevelt is in Nassau and  
doesn't expect to return until the middle of  
March.

I am sure she will very much regret her  
inability to choose a picture for herself  
from your exciting list, as well as not  
being able to help you in your endeavor.

I shall however, refer your letter to her.

Sincerely yours,

*Marjorie Jones*

Secretary

Feb. 27, 1934

Ferargil Galleries  
63 East 57th Str.  
N.Y.C.

Dear Mr. Goldsmith:

The following is the complete statement of our consignment of lithographs by John Stewart Curry.

In Hand	Title	Received	Sold	Paid	Returned
2	Kansas Wheat Ranch	2			1
3	Horses Running before the Storm	10	7	7	
1	Danbury Fair	4	1	1	2
2	Coyotes Stealing a Pig	3	1	1	
2	Holy Rollers	2			
3	Hounds and Coyotes	3			
3	The Tornado	5	3	3	
5	Ajax	5			
3	Baptism on Big Stranger Creek	3			
2	To the Train	2			
3	The Flying Cadenas	4	1		
3	Storm over Stone City	3			

Please notice there is only one sold item not yet paid for. We have not yet been paid for this, and as soon as we are, we will forward our payment. Thank you.

Yours truly,

Mrs B. K. Goldsmith



# WESTERN UNION

## NOTE TO SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

H. B. WHITE  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. G. WILLEVEN  
FIRST VICE-PRESIDENT

## SIGNS

DL = Day Letter  
NM = Night Message  
NL = Night Letter  
LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

(143) 2

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203 WEST 14th STREET, N. Y.

NY 144 50 DL 1 EXTRA DAYTON OHIO 28 43:1P

1934 FEB 28 PM 4 44

DOWNTOWN ART GALLERIES =

113 WEST 13 ST =

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER
	13

HAVE PROSPECTIVE PURCHASER OF PAINTS NOT MORE THAN COUPLE  
HUNDRED DOLLARS STOP PATRON ABLE TO DO BIGGER THINGS IF  
DESIRED BUT PRESENT INTEREST OF FUTURE VALUE INTERESTED IN  
SPEICHER BROOK STOP PLEASE SEND PHOTOS IMMEDIATELY OF  
ANYTHING YOU HAVE BY ARTISTS OF PROMISE HE IS LEAVING CITY  
SATURDAY MORNING =

SIGFRED R WENG DIRECTOR DAYTON ART INSTITUTE.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

February 28, 1934

Peccargil Galleries  
63 East 57th Street  
New York, N. Y.

Gentlemen:

The information requested is given below. We are listing the Curry stock. All things sold have been paid for with the exception of the "Flying Codonas" of which the price is still unpaid. As soon as we receive a check from the client you will hear from us.

ON HAND LIST

		<u>COPIES</u>	<u>SALE</u>	<u>PAID</u>	<u>NOTED</u>
2	Kansas	1			1
3	Horse	10	7	7	
1	Danbury	1	1	1	2
2	Coyotes	1	1	1	
2	Holy rollers				
3	Houns and				
3	The tornado	3	3	3	
3	Ajax	3			
3	Baptism on Big Stranger Creek	3			
2	To the train	2			
3	The Flying Codonas	3	1		
3	Storm Over Stone City	3			

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

7mae

February 28, 1934

Mr. J. P. Morgan  
270 Park Avenue  
New York, N. Y.

Dear Mr. Morgan:

I can't, on my part, thank you for our  
kindness in arranging for the microphone  
to be placed at the First National Art  
Exhibition.

The orchestra helped tremendously  
in the success of the opening.

Sincerely yours,

Director

Edith Gregor Halpert  
me



TELEPHONE WICKERHAM 2-8671

ESTATES APPRAISED FOR INSURANCE  
INHERITANCE TAX, OR SOLD AT AUCTION

**RAINS AUCTION ROOMS, INC.**  
*Auctioneers and Appraisers*  
**3 EAST 53RD STREET, NEW YORK CITY**

February 28, 1934

Mrs. Edith Halpert  
Downtown Gallery  
115 West 13 Street  
New York City

Dear Mrs. Halpert:

Pursuant to our conversation today, we beg to inform you that we would be willing to include the pictures we discussed in a sale at public auction; our commission to be fifteen percent (15%) of the proceeds.

We would, of course, prepare our usual catalogue, use sufficient newspaper advertising and endeavor to secure such customary publicity as we deem advantageous to such a sale.

There would be an additional charge to the consignor for each picture illustrated in the catalogue, the amount of which would be exactly the cost of photography and the necessary cuts.

At the present writing, we believe that the sale could be arranged either for the latter part of March or the early part of April.

Very truly yours,

RAINS AUCTION ROOMS, Inc.

By

*Harry Hirschman*

HHAT

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